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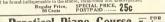
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NOVEMBER, 1911

VOL. XXIX. No. 11

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From the Hill-Tops

THE literature of all countries is marked with the adoption of one particular time-worn figure of speech which authors have employed to enjoin us to extend our vision. Whether this figure comes in Hawthorne, Tolstoi, Bjornsen, Hugo or Dante matters not, its significance remains the same. We are told that in order to extend our vision we must climb to the hill-tops. These who live in valleys-and who does not live in a valley?-must leave the valley or remain in the shadows of ignorance.

Music is, after all, but one of the narrow and beautiful vales of life. Beyond is the great world of Art, Literature, Science, Nature. If you have been living in the valley for a year or more, if you have been attending to your duties faithfully and have had little time for other amusements or interests, your vision has been restricted. You will be prone to measure everything from your own tiny standards, your own infinitesimal viewpoin'.

Now is the time to climb to the hill-tops: now is the time to expand your mental grasp, to extend your vision. Plan a regular journey and spend your fall and winter ascending the hillsides. Next year your viewpoint may be entirely different; what you have regarded with intolerance you may look upon with charity; what you may have observed in a narrow spirit may be seen with the humane breadth which is your birthright.

How shall I climb? Ah, that you must determine for yourself Above all things, do not stop climbing. Perhaps your path may be along new work in musical theory, technic, musical history, interpretation, study of the plastic arts, literature or biography. Whatever it may be, you will find the real pleasure in the climbing. When you reach the "Excelsior" heights which Longfellow immortalised you will then discover a new peak in the mountain chain of success. The great masters of music of the past are the men and women who have kept on discovering new peaks-not those who have slumbered away their lives in the dark valleys. The road to deathless fame is the road that leads upward.

"Ah, who can tell how hard it is to climb The steep where Fame's proud temple shines afar?"

Selecting the Right Teaching Piece

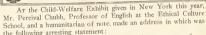
A SHORT time ago we met a dealer in costly tropical lumbers who sold most of his stock to the manufacturers of higher grade pianos. "There is one manufacturer," he said, "who has the reputation of making what is considered by piano men and musicians one of the six best makes of pianofortes of to-day. This man is at the head of an old firm of piano makers whose instruments are known the world around. Most of my customers order their lumber, mahogany, rosewood, etc., by mail. This man employs a buyer who does nothing else but buy wood. The buyer comes to our storerooms personally and is often accompanied by his employer. He will spend hours, yes days, going over piles of lumber, inspecting each piece minutely, choosing the best and discarding the poorer pieces. He wants the best, the pick of the choicest, and he sees that he gets it and he is willing to pay more for it. When I remember that the same care and pains must be taken in all other departments I do not wonder that the instruments he turns out have won him international prestige.'

There is a fine idea in this for the teacher selecting teaching pieces. The selection of a good teaching piece is a matter of far more importance to the pupil than the kind of wood in which his piano is boxed. The right teaching piece at the right time may

make a difference of several weeks in the child's progress. The custom of rambling in a catalogue and then picking out a teaching piece at random is an unforgivable breach of musical pedagogical morals. The teacher should have each pupil's course mapped out for weeks ahead. Some teachers know months ahead just what they expect to accomplish with each pupil. We remember how one of our teachers gave us a shop-worn copy of an obsolete piece by an unknown French composer at a time when we were literally "dying" for Mozart and Haydn. That piece was just like a stone wall. It stood in the way for months. There was no desire to break through its banal and meaningless tinklings. One of the best ways to tell a good teacher is to observe how much time and thought the teacher gives to selecting the right teaching piece.



#### Real Protection for the Child



"Education in our great cities is mainly a matter of protection against an environment which is unfavorable to the natural and healthy growth of the child. This complex urban world is no child's world; it exercises no restraint upon its flaring publicity in the interest of child-

Prof. Chubb later explains that there are no newspapers, theatres or other healthy amusements particularly for children. Instead, we find in our newspapers a "mosaic of crime and scandal" supplemented by the comic section, products of "the newspaper vaudeville artist" who has lost his sense of humor, his ethical values and his taste, and who produces the humor of distortion akin to that provided for the parents in those inane cartoons which serve up daily and nightly in our yellow journals the misshapen, apelike creatures of a diseased imagination. Compare Alice in Wonderland and Uncle Remus with this rubbish. ". . . The moral task of the educator is to protect boys against smoking, drinking and gambling which they see around them (and there are recurring epidemics of these evils in our schools), and the girls against folly and immodesty in dress and all the vagaries of flaunting fashion. The child must be protected against pernicious songs.

Best of all, Prof. Chubb points out the great remedy for the evils he has denounced. This remedy is "enlarging the opportunities of children for childish amusements and converse with things that are childlike." Healthy books, healthy outdoor pastimes, healthy songs and music, healthy and absorbing study; these are the real enemies of the degrading influences surrounding our children. If these things are not made more interesting than the banal enticements which are thrown in the path of the young at every footstep, who is to blame but the teacher? If you, Mr Teacher, have been teaching music in a hum-drum, dry-as-dust manner, expecting the pupil to take an all-consuming interest "on general principles," you should realize that the moment your back s turned that very pupil will seek the excitement and interest which you have not provided for him. He will turn from his scales to The Hobo's Picnic, he will desert his Czerny for The Pirate's Bride, he will leave his octaves and arpeggios to stare at the lurid posters of "The Queen of the Opium Slaves." The perverse fascination which these things possess is inexplainable. The music teacher who would be successful in every sense of the word must resort to every possible means to make his work particularly interesting at all times.

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MUSICAL THOUGHT AND ACTION IN EUROPE By ARTHUR ELSON

#### CHARACTERISTICS OF DANCES.

In the Quarterly of the Music Society, Tobias Norlind writes on the history of Polish dances. He cites a first period, ending in 1630, in which there was a "Vortanz" in even time and a "Nachtanz" in triple rhythm. A second period, lasting a century, included the lute era. In the third period, which culminated in the works of Chopin, the triple "Nachtanz" grew into the mazurka. Then came a time of foreign influence, the Swedish polonaise being held especially important by the writer.

Dances have always had an important influence on music, and we find them well developed and flourishing, even at the beginning of modern times. In the day of Bach and Handel many of them had outgrown their original uses, and become definite musical forms in the suite and elsewhere.

Best known among them was the minuet, with its stately triple rhythm. As a dance it was slow, but in the day of classical sonatas and symphonies it was often made a rapid movement. Its name came from the Latin "minimus" (smallest), as it was danced with small and dainty steps.

Dances in triple rhythm included also the Chaconne, though a few examples are found in even It was slow in tempo, and generally major in mode. The Sarabande was another dance of stately and dignified character. It was derived originally from a Spanish religious ceremony. The Passacag-lia was rather bombastic in character, its name being sometimes said to mean "rooster step." It was somewhat like the Chaconne, but more often minor. The Courante was light and rapid, as its French name ("running") would imply,

Among dances of even rhythm the Gayotte is now the most familiar. It should begin on the third beat of the measure, and have short, bright phrases in moderate tempo. Sometimes it includes a musette or rustic trio, with a drone bass like that of the hagpipe. The Bourrée is much like the Gavotte, but brighter, quicker and heartier. The Rigaudon is another lively affair, and was sometimes sung as well as danced. The Pavane was slow and stately like the Sarabande. The Allemande, which some say was not really a dance, had a cheerful style, like our allegretto, The Gigue and the quieter Loure were both in compound rhythm (6-8, 12-8), and very rapid, like the modern Italian Tarantella.

The Bach suite consisted usually of a Prelude, if desired, then Allemande, Courante, Sarabande, Intermezzi (two or more quiet dances), and Gigue. The Air, the Burlesca, and the Scherzo were sometimes used, but were not dance movements.

Dances show their influence on far more recent composers. In Norway Grieg used the Springdans and the Halling, the latter a wild performance, in which the dancers try to kick the overhead rafters of a low barn or other building. Rubinstein brought into his symphonies the wild Russian Kamarinskaia. Berlioz employed a waltz in his Romeo and Juliet, but this like the Bohemian polka, is more suited to the lighter kind of salon music. Edward German and others have done worthy and pleasing work in revising the old English dances.

#### THE LISZT CENTENARY.

Even as the 7.30 papers appear at 4 P. M., the periodicals have all been full of articles for the is t centenary, which occurs about with this issue of The Etude-both great events in their way. Liszt, too, is growing steadily in popularity. His career as a pianist and teacher was fully emphasized during his life, and rather overshadowed his deserved fame as a great composer. His Sunday afternoon gatherings are ended, lo, these many years, but his symphonic poems are marching on.

Many have chronicled his great kindness, but he could be angry enough on occasion. Once the Princess Metternich asked him if he had done a good business on a certain concert tour, whereupon he replied: "Madame, I am in music, not business; I leave that to diplomats." It was a fair defence of ert, but a needless dig at Prince Metternich. To the many young girls brought to play before him without due ability, he would never utter the wishedfor opinion, but would murmur gently, "Marry soon, dear child." But he found a different sort in Ingeborg von Bronsart. She came to him when a beautiful eighteen-year-old girl, and he expected another spoiled darling, but she played Bach fugues in a masterly fashion, "You don't look like that," he said, amazed, "I should hope I didn't look like a fugue," was the quick reply. Liszt had a peculiar hissing laugh. Once a male pupil (was it Rosenthal?) imitated this laugh behind the master's backonly to find himself the recipient of a sudden and ample box on the ear

Liszt sometimes did do "poor business" on his tours. A widely quoted anecdote describes him as having once had an audience so small that he invited it to supper. As a result, the hall was packed at his next concert. His playing was always great, but in his home gatherings he would often perform some unexpected tour de force. "When I was young," he would say to someone at the piano, "I did it this way," and the guests were then sure of a marvelous exhibition. When Grieg described a visit to Liszt he spoke of the great pianist "discharging one volley after another of heat and flame and vivid thoughts." Grieg had brought a violin sonata in manuscript, and Liszt took it to the piano and played it with the violin part. "The violin got its due right in the middle of the piano part," wrote "He was literally over the whole piano at once, without missing a note, and how he did play! With grandeur, beauty, genius, unique comprehen-

As a composer, Liszt broadened the scope of the piano. To him we owe the great antiphonal effects shown in his transcriptions, as well as his own compositions. This style has well been called "the orchestration of the pianoforte." But his work in the larger forms has not even yet been fully appreciated. His grand symphonic poems and concertos real'y led the way to our modern orchestral freedom.

#### MUSICAL NOVELTIES.

The business of manufacturing operas is in its usual flourishing condition. A contest for a prize at the San Carlo Theatre, Naples, has brought forth Hoffmann, by Guido Laccetti; La Tempesta, by Luigi Aversa; La Prigione Dorata, by Carlo Festa; Alberto Giannini's Hedda; Giovanni Barbieri's Ghismonda; and Cecilia, by Napoleone Cesi. Leoncavallo, always busy if seldom successful, has finished an operetta, The Little Queen, and begun a two-act opera, The Forest Murmurs. He is also setting a poem on the subject of Prometheus.

An act of Louis Aubert's La Foret Bleue has shown a delightful score, "full of fancy, true poetry, and delicate picturesqueness." This French pendant to Hänsel and Gretel contains old friends in the shape of Red Riding Hood, Tom Thumb, the Sleeping Beauty, the Ogrc, and so on. Paris is to hear (and see) two new Ballets, Bruneau's Les Bacchanles and La Roussalka by Lucien Lambert. Other novelties for the gay capital are De Lara's opera, Noël; Henri Hirschmann's La Vie Joyeuse and La Princesse au Moulin; Le Borne's Girondins, and Cartonche, by Terrasse. Germany is trying opera in the open air at Zoppot, with a real forest setting; but no winter season has been announced yet.

For orchestra, it is said that Strauss thinks of treating Tartuffe, an excellent subject, in which the irony of his Eulenspiegel would appear again to advantage A new symphony by Bernard Tittel was heard at Wildungen. Ostend heard Paul Lebrun's beautiful symphonic poem, Sur la Montagne, and a selection from Jan Blockx's new opera, Liefdelied, or The Love Song. The latter number gave an effective contrast between the heroine's grief and the joyous echoes of a village festi-Paris heard an effective Fantaisie Pastorale by val. Henri Mulet, and a symphony, in Franck's style, by Witkowski. The symphony incited M. Calvocoressi to write thus:-"Debussy and Ravel are shallow, but the earnest deportment and elaborate and pompous tactics of composition displayed by the Franckist school impose upon not over-critical hearers, and pass for profundity and vigor." This is killing several birds with one

The Liszt centenary was fitly anticipated by the discovery of a choral Hymn to Rome by him, the manuscript being found in the Library of St. Cecilia.

"Custom reconciles us to everything," said Edmund Burke. Don't let it reconcile you to doing mediocre work when you have it in you to do better. has been accomplished?

#### DEFINITE WORK.

BY ARTHUR SCHUCKAL

How happy we are to get back to work againhow serious! It is an impressive sight, this gathering of the clans. We are full of determination and enthusiasm. We will not miss a single lesson this year nor shirk a single practice. We are on the job and

In about six weeks most of us-have lost our grip on things. Some slacken considerably, others stop altogether. It is so not only with the weak and giddy but with the serious students as well. We seem somehow to have run down, as though one had forgotten to wind us up properly. Our energy has leaked and run away!

Usually the reason for this lies in a single fact-we did not plan our work. We have failed to select the right etudes and pieces. We aimed at the moon and hitched to the stars. We overloaded our wagon with high ambitions. We took so many things for granted, without due consideration. We even neglected to look up the route of our journey and forgot our compass and our man, and never thought of a guide. Small wonder that we suddenly find ourselves on a strange sea, having lost all sense of direction

The thing to do is to know what you can do, know what you have to do and what you want to do. Have a common sense estimate of what you are able to do. Ask your teacher for an outline plan for the year's work. Ask her what she expects of you to do in the way of practice this year and get her answer in positive terms. Know your weak points-where you must concentrate and labor. Realize your deficiencies; that will show plainly the work to be done. Find out your grade and whether you stand there firmly. Read the lines of those before you and learn how they worked and what they went through. Estimate your strength and take up a load in proportion. Plan your fourney, and do not foolishly expect to make it all in a day, or even a year for that matter. DEFINITE PEOPLE SUC-CEED. They caulk up their ships well before they start, They do not sail until all is shipshape, and the know their route, and have figured the distance, and have taken in account the winds and the currents. They also know (of course) their destination. A sailor, perhaps, need not, but the captain must. Successful people are usually captain of their own ships.

#### WHAT IS YOUR LIFE BALANCE?

BY M. I SPENCE

Are you the pupil who Or are you the pupil can find a new interest in who detests everything every little technical detail? who can see the charm in a Czerny exercise or a Bach invention? who can play scales over and over again just for the joy of getting them better and better?

Are you the pupil who have the time right in every measure? to see that the accents fall in the proper places, and to count whenever necessary?

Are you the pupil who at the proper speed and then develops the speed in the right manner?

Are you the pupil who approaches the practice hour with joy? who makes it the event of the day? who leaves the piano feeling that some real purpose

musical except pieces like the Kalamasoo Galop or the Inflammation Raa? who wonders "how anyone can practice scales for hours" when it is "so easy to play the very latest tencent-store music without

takes particular care to who thinks that "time will Or are you the pupil come anyhow?" who exchanges counting pounding the floor with the foot or possibly nodding the head like a Chinese doll?

Or are you the pupil takes time to learn a piece who rushes over the notes et an impossible tempo with the blissful hope that "nobody will notice mis-

> Or are you the pupil who "just hates to practice," who sits at the piano with a frown and leaves it like a prisoner leaving a jail and dreading the next

### RUBINSTEIN'S METEORIC TOUR OF AMERICA

Personal Reminiscences of the Great Russian Master

By AUBERTINE WOODWARD MOORE

[November is Rubinstein menth. The great compact was born on November 3th, dollty-tero goar goo, and the control of the contro

Toward the middle of the nineteenth century European vocal and instrumental virtuosi began to regard America as a fertile field for the display of their achievements. One of the first celebrated foreign pianists to visit us was Henri Herz, who, fresh from triumphs in Paris, toured the United States, Mexico and South America from 1845 to 1852, dazzling his not overdiscriminating audiences rather by the presentation of his own compositions on eight pianos, with sixteen performers, than by his brilliant but frivolous solo work.

In 1845, too, came Leopold Von Meyer to exercise his blandishments in our principal cities after the most charlatan-like fashion, smiting his keys, when ten fingers were inadequate, with fists, elbows, even nose, and producing music-box, and bell-ringing effects. He performed his antics with lightness and grace, and vastly amused the public, which he, more extravagant than ever, found cold when he returned in 1868.

Signs of improvement in popular taste were already manifest, in 1852, when a Polish gentleman, Wolowski by name, vainly sought to mend his broken fortunes by giving public performances on two pianos at one and the same time. The added announcement that he could execute 400 notes in one measure made scarcely a ripple of excitement, because people were quite sure that no one could count the notes. American concert-goers placed more confidence at that time in Alfred Jaell, who was attracting attention because of his "full, sweet crisp" pianoforte tones. The first American pianist to gain European renown, Louis Moreau Gottschalk, gave his earliest concert in his native land, in New York, during the year 1853. A man of glowing temperament, said by critics to combine the best qualities of Jaell, Herz and Von Meyer, he was, nevertheless, compelled to prostitute his genius to gain the popularity he needed.

#### THAT PERG'S TOUR

Thalberg, an aristocrat in looks and manner, (he was the natural son of a prince) cold, statuesque, faultless in mechanism, crossed the ocean in 1855, and after touring South America, visited the United States the follow ing year. During the winter of 1856-7 he played in Philadelphia, and "apostle of brilliant emptiness" though he might be, he made a profound impression upon his hearers, especially those who were engaged in attempts at piano-playing. However little he may have advanced the progress of musical art, he at least showed how to gain control of one's self and one's instrument, how to sing a melody on the piano, and how to produce smooth, correct and finished passage work, I well remember the long-enduring desire he awakened in my own youthful breast to produce similar pearly scales, rippling arpeggios, and singing melodics.

A multitude of Liszt imitators now flooded the cour try, cruelly abusing the innocent pianoforte in their vain efforts to show how the master, in whose name they offended, produced orchestral effects on the instrument. They always had a tuner on hand to repair damages, and felt they had done badly if they failed to snap two or three wires of an evening. Sometimes we who heard them were lost in wonder at their bewildering feats; more frequently our finer sensibilities

were jarred. In spite of all disturbing influences, the numbers of those who craved music of high order everywhere increased. In my home city, Philadelphia, chamber music, refined and noble, was enjoyed by ever enlarging numbers. Gifted and thoroughly educated foreign musicians had settled among us as teachers, and were doing noble service in stimulating and cultivating musical taste, and

building up a class of earnest music lovers and music students.

#### THE COMING OF RUBINSTEIN.

At this juncture came Rubinstein-Anton Gregorowitch, the mighty-and revealed to us the hitherto unsuspected resources of the pianoforte. It was in Philadelphia during the season of 1872-3 that I had the good



ANTON RUBINSTEIN. A Memorial Erected in the Royal Conservatory at St. Petersburg.

fortune to make the acquaintance of this great Russian tone-colorist, and hear his Titanic interpretations, with their infinitely varied nuances through the medium of the musical instrument usually regarded as cold in omparison with the voice and the violin.

There was nothing cold in Rubinstein's playing. inimitable charm lay in its warmth and beauty of tone, not in its virtuosity, which lacked absolute perfection. Not infrequently, in the white heat of a labyrinth of sounds, he hit some wrong note, but it was quickly forgotten because of the round tonal loveliness surrounding it. The majestic volume of tone he produced won for him the title of the thunderer, yet no one ever displayed more lightness, grace and delicacy than he. A masterly and original control of the damper pedal aided him greatly in controlling the musical rainbow from its

most gorgeous coloring to its most delicate tints. In fact, this wonderful matter of the keyboard taught us the force of magnificent touch, tone and technique, illumined by the fire of genius.

AN ENTHUSIASTIC AUDIENCE.

Never to be forgotten by those who were present is a memorable scene at the Philadelphia Academy of Music, when the great Russian presented in superb fashion the Beethoven Sonata in F minor, Op. 57, known most appropriately as the Appasionata, a work written with the heart's blood of its creator. In response to Rubinstein's touch, all the fierce conflicts of the soul this noble composition depicts rose clearly before us. We heard the mexorable knocking of Fate, and the wailings of the spectral shadows rising from the depths of the nethermost abyss, relieved by lightning flashes of humor, heard the fervent supplication that lifted the soul into the blue, boundless ether, and the finale that seems to say: "I have fought the good fight-the victory is won." As the last chord of the concluding presto rang through the building, the usually staid Quaker City audience rose, every man and woman, as by common consent, and gave audible expression to that battle shout of rejoicing freedom, in cries of Bravo! Bravissimo!

Rubinstein's rendition of the Liszt-Schubert Erl-King was as realistic as that of the sonata. The listener was made to hear the tramp of the horse galloping wildly through the night, like the swift flight of time, or of fancy; the shrill tones of the excited boy ringing through the tempest-laden air; the deep voice of the father, striving to calm his child; the seductive whispers of the elfin beings and the shuddering awe of the dénouement.

One evening, after creating an immense furore with this composition, the great Russian responded to deafening applause with his own transcription of the Turkish March from Beethoven's Ruins of Athens, then rose from the instrument with an air of resolution. Whirlwinds of enthusiasm brought him out again and again to bow his acknowledgments, but the audience was insistent, demanding more music. His manager, under whose control he chafed, forced him to comply. This I learned later. What was seen at the time was the proud master projected on the stage like a body shot from a cannon's mouth. Each particular hair of his leonine mane seemed alive, as he seated himself at the piano and struck into the opening measure of Chopin's Berceuse. But how changed the composition became! For a moment I who was then studying it failed to recognize it. instead of rocking the cradle, the left hand beat the time of a wild barbaric dance, while the right followed with unerring strokes. Only those familiar with this Slavic lullaby can realize what a Herculean task Rubinstein performed in playing it at the speed he took. His manager had worked him up to a pitch of frenzy, and like a giant in chains he gave vent to his fury.

Upon another occasion I heard him direct his Ocean Symphony. At his command was a well-trained orchestra but I had never heard its members play as they played under him. Electricity flowed from his finger-tips, his bâton, his presence, forging golden links between himself and the men he held, as it were, in the hollow of h's hand. Had I been stone deaf I should have found joy simply in watching Rubinstein conduct.

At the period of the great Russian's visit to Philadelphia I was struggling heroically through the labyrinths of the Well-Tempered Clavichord of Johann Sebastian Bach. My guide was Carl Gaertner, teacher. violinist, composer and conductor (now deceased), whose life was consecrated to the interests of his art, and whose achievements in the field of musical education have never been fully estimated. He had a keen comprehension of Bach, fully realized the poetry of the works of this master of masters, and had little patience with those who performed them after a stiff, unyielding pedantic fashion. I was often reminded by him of the statement that a Bach fugue was like a company of polite persons conversing together. Each one knew when to speak, when to be silent, when to differ har moniously, and when to come together in perfect record. Moreover, I was compelled by him to commit preludes and fugues to memory, transpose them into various keys, both at the instrument and in writing, and to preserve the freedom, fluency and grace that belong to them.

#### A VISIT TO RUBINSTEIN.

Mr. Gaertner passed much time with Rubinstein talked Bach with him, heard him play Bach, became enthusiastic about the Russian's conception of Bach which fully accorded with his own, and finally mentioned a pupil of his who could show how he taught Bach. The result was an appointment for an interview.

Without preparing me for more than the enjoyment

THE ETUDE

of a personal meeting with the necromancer of the piano who was exercising so inspiring an influence over me, my good teacher ushered me into the presence o the distinguished Russian music-master. We found him in a drawing-room whose main features were a concert grand pano and a quantity of books.

"When I am on a tour I employ my leisure moments in reading great literature," he said after welcoming us with the genial cordiality which was one of his marked characteristics. "It is surprising how much that is calculated to broaden the mind may be gained in moments that might otherwise be wasted."

Here I ventured something in regard to the profit and pleasure I had derived from his concerts.

#### RUBINSTEIN'S FALSE NOTES

"May the Lord forgive me for the talse notes I dropped!" was his reply, and although he spoke in a half quizzical way, it was evident he took himself seriously to task for any blemishes in his work.

Some question was asked him by my teacher about his touch and tone. Holding up before us his vigorouslooking hands he replied in words akin to those often

"Look! I have phenomenal fingers, and I have cultivated phenomenal strength and lightness. That is one secret of my touch; the other is assiduous study from youth up. I have sat for hours trying to imitate, in my playing, the timbre of Rubini's voice, and it is only with labor and tears bitter as death that the true artist is developed. Few realize this. Consequently there are few artists." Rubini was the famous Italian tenor who first visited St. Petersburg, in 1843.

The conversation turned on the American tour in which Rubinstein was engaged for 215 appearances, and was sometimes obliged to give two programs a day in as many cities. He pronounced it slavery of the worst

#### THE SLAVERY OF THE CONCERT TOUR

"One becomes an automaton," he said, "simply performing mechanical work. No dignity is left the artist

When asked if it were true that he had rejected an offer of \$125,000 to make a second American tour of 50 concerts, more than three times the sum he had received for the present tour of 215, he replied in the affirmative. Nothing could induce him to sell himself again, he said At the same time, he spoke pleasantly of the musical talent and appreciation he had found in the United States, but persisted that a million dollars would not compensate him for again enduring the managerial

bondage, and the fatiguing journeys, Turning abruptly to me he bade me play for him a Prelude and Fugue from the Well-Tempered Clavi-

"I play for you, Mr. Rubinstein?" I cried aghast.

"No I I could not be so presumptuous."

"But your teacher has promised me you would play. It interests me to know how he teaches Bach. I expect

Controlled by his commanding will I seated myself at the waiting instrument and undertook the G major Prelude and Fugue, in three voices, No. 15, Book I, of the Well-Tempered Clavichord. It was no easy matter to play the composition without notes, under the circumstances. The Prelude is supposed to recall a group of happy children at play, and the Fugue, a joyous dance. I fear the children I evoked gamboled like elephants, and the dance was in wooden clogs. Certainly my recollection is that my fingers seemed weighted with lead, and that I did my very worst rather than my best. Nevertheless the great tone-colorist was gracious and considerate, as he ever was to striving students, and cut

short my apologies.

"No—no!" he said, "you have not done so badly.

You have shown at least that you have had instilled into you the right idea of Bach. Now I will play that beautiful G major for you."

#### RUBINSTEIN'S PLAYING

With his fond, caressing handling he indeed made the children frolic and sport, and the dancers dance with joyous abandon. . Every conceivable nuance of the exquisite melodies was brought out by him with astonishing lightness and elasticity. In the Fugue he assigned to each voice its proper place, giving due prominence to each, in turn, without permitting any to be too assertive.

The helpful hints he gave me by precept and example have always remained with me. He expressed his astonishment that so few pianists have realized the romantic side of Bach, and that especially so many Germans made Reference was made to the art of transposing music at sight and Rubinstein immediately gave us a transcription of the great organ Fugue in B minor which he transposed, with ease, into E flat minor, not missing a note, or omitting an emphasis. More than ever his performance filled me with wonder and admiration. When we parted, I felt that I had gained an influence, in my musical life that would never cease to endure-

Shortly after Rubinstein's death, November 20, 1894, I read an account, by a Berlin critic of a visit to the vorkshop, in the tower of the Peterhof villa, a couple days after its owner had closed his eyes forever Here the Russian man of genius had been busy the last day of his life, and his glowing personality still pervaded

#### DUBINSTRIN'S WORK

On his writing-table were portraits of those dear to him-his mother, to whom he owed his first musical training; his wife, his children and his brother Nicholas, the sharer of his early musical studies. There was the inkstand he had forgotten to close, the pen he had carelessly thrown down and a pile of manuscript. The grand piano-the medium through which it had been his wont to invest with tone and rhythm his flights of fancy-was open, and on its top was strewn the music he had been looking through during his last working

The critic also noted the charming prospect that had been presented to the master from the windows of his work-shop. Owing to the heights on which the villa is situated the view is an extended one. Looking directly over the garden may be seen the River Neva, grandly flowing toward the ocean. To the left lies the mighty fortress of Kronstadt, erected by Peter the Great as a guard to his capital, and to the right is seen the golden dome of St. Isaak's Cathedral, the oldest and most venerable church in the Czar's dominion. Grand surroundings for a grand man. 'As I read my imagina-

tion was kindled, my memories became keenly alive. So they are whenever I think of Rubinstein, the man and the artist. He is no longer in his workshop-he no longer goes abroad in person to inspire eager piano students, but the influence of his genius and his personality continues to live and bear fruit

#### NEW ASPECTS OF MUSIC IN THE HOME.

BY MRS. CECH. SMITH

PADEREWSKI's advice that every child should study music as a part of his general culture has a deeper significance than the average mother can compre hend-music study and piano lessons are not synonymous. How many girls have several numbers in their repertoire with which they are always ready to give pleasure to their family and friends, without coaxing on one side and excuses on the other; play hymns when called on unexpectedly, or learn a "popular piece" accurately without assist-

The following conclusions and suggestions are the result of years of study, teaching and critical obserresult of years of study, teaching and trinear observation in one of the most prominent music colleges of the country, as well as in boarding schools and private work. The absolute futility of conventional methods for busy school girls with little or no talent is felt by many parents, but they persist, in the face f discouragement, because children must have "advantages." So the poor things drudge away at technic, and slave over "show pieces" to be played with fear and trembling at annual recitals, and miss all the joy and comfort that is to be found in a genuine appreciation of music.

#### WHY GIRLS GIVE UP MUSIC

No wonder many a girl gives up her music as soon as she assumes the cares and responsibilities of married life! Her studies have not been on broad enough lines to enable her to master new music without a teacher; and the old pieces become stale, or are too difficult to play well without an amount of practice for which she has not time. How much pleasure could be given in the home if married women would cease to make a fetich of pyrotechnical display, and would be content to play such simple, melodious music as can be found in of the Nevin, MacDowell and Schumann Albums, and the potpourris of the higher class of American such dry-as dust work of the master's compositions. light operas by De Koven, Victor Herbert, or the modern Viennese operetta writers, and others. Play

these often for the children, and they will be stime lated to want to learn their favorites for themselves Begin with eradle songs, spinning songs, hunting songs and other descriptive piano music, and it is surprising how rapidly their taste will develop for even better things.

Much can be done to foster a love of music in very little children by means of illustrated song books and nursery rhymes skillfully harmonised. If the mother cannot play or sing, let her supplement the piano lessons by engaging some one with tact as well as talent to play for her children at least once a week. When the children have absolutely no interest in music, or exhibit a stiffness of muscles not easily overcome, spend the money usually devoted to lessons on music culture, and all generations shall call you blessed.

Musical martyrdom is not an exaggerated term when we consider how positively obnoxious piano practice is to the unmusical child; arithmetic may be could hateful, but a profitable knowledge of it is usually the result of several years of study, and the same cannot be said of music

The musical kindergarten has spread amazingly in the last few years, but it seems to have accomplished more in the way of rapid development of the musical child than of stimulus to the unmusical When the time comes for the grind of solitary daily practice in place of the delightful fellowship and entertaining variety of class work, there is either open rebellion or reluctant submission.

#### BORED HUSBANDS AND BPOTHERS.

Look around you at a concert and note now many faces show boredom and indifference especially those of men. Why should women blame their husbands and brothers for their lack of interest in something about as intelligible and pleasing as a recita tion of Greek poetry? It is positive suffering to some men to listen to some "classical" music, and an appreciation of it is not to be aequired by means of concerts, lectures and books; there must be a gradual leading up to the higher and complex forms even for men of education and culture. Begin with the little men and women, and see that your boys are taught to understand and appreciate music, though they may never play nor sing.

Secure the services of an intelligent musician to interpret the beauties of musical literature in the right spirit until the children are sufficiently cultured to guide themselves. Where expense must be carefully considered, and the above plan is out of the question, form a Musie-lovers' Club of neighborhood children, and with the dues pay a good pianist and singer to give a program, and if possible, an informal talk once a week. Avoid analysis, structure, and all the technicalities of composition, and give the children first what cannot fail to please the ear, leading them very gradually, by attractive processes, to a higher plane. Concert-going is all very well in its way, but much that children hear goes in one ear and out the other, and a systematic development of the musical faculty is also a necessity.

Bernard Shaw puts the case cleverly, with his usual intensity, when he says nobody but an acrobat will voluntarily spend years at such a difficult mechanical puzzle as the keyboard.

#### DOES IT PAY?

Does it pay to postpone your practice until you are so tired that the work becomes uninteresting?

Does it pay to blame the teacher for your failure to progress when a little common sense and a few minutes additional work would do for you what no teacher pos-

Does it pay to waste hours aspiring for the ability to play Beethoven, Bach, Chopin or Liszt when a few minutes' downright honest work at the keyboard would carry you further ahead than years of aspirations?

Does it pay for you to be late at your lesson when you know that even the most patient and indulgent of teachers becomes irritated when the pupil is late?

Does it pay to skim over your work with the view of doing a great deal, no matter how well, when the same time would have made you the master of a shorter

Does it pay to neglect the study of harmony, of history, of musical form when you know that your future will demand a knowledge of these subjects from you?

Does it pay to envy rivals because they seem to possess talent you do not when a little industry might raise you to their level?

THE ETUDE



### THE HARMONIC LIGHTHOUSE.

### By THOMAS TAPPER.

THE popularity of the simpler Major and Minor sion upon the tonic of the key reached by that chord, Keys is due not alone to the easier keyboard positions they demand, but also to the clearness of the key relationships produced by modulations.

Any student who will attempt to analyze the G sharp minor fugue, in the first book of Bach's Well Tempered Clavichord, will appreciate what is meant by the preceding paragraph. He will conclude, at once, that he is far more familiar with what he sees in traveling from C Major to the usual stations reached on the road leading from that key, than he is with the region traversed by the music in this fumue of Bach.

What can he do then to make himself equally sure of his way whatever waters he travels? The answer to this is: Let him study harmony and counterpoint and the analysis of music so long and thoroughly that all such troubles as key-relationship and modulation disappear.

"But," he replies, "I haven't time for that. Can

you not help me-in a simpler way?" In this case he must become like the sailor-sufficiently familiar with the lighthouses to know (1) that they spell safety, (2) a known retreat, (3) and that he can steer towards them even though he does not know fully the science of navigation-for a light is a plain and easily discerned object when a man

In the harmonic scheme (or on the harmonic sea) there are many lighthouses that locate the traveler. The most conspicuous of them all is the chord of the Dominant Seventh. As the total number of keys in music is not very large, the total number of Dominant Seventh chords is no larger. That part of navigation which consists in learning these beacons can be done by one who is safely ensconced at home. When he has learned a few of them he can begin his travels in safety.

A simple key in which no modulation occurs offers no problem-here even the most untalented player recognizes his safety. But even he will not fail to notice that every time the music brings him to a resting-point it is through the Dominant Seventh (or the Dominant triad) of the key.

A simple piece, say in C Major with a modulation to the Dominant, proceeds in the same manner. The young sailor finds himself tied up to another dock, G Major; and the Dominant Seventh chord of that key is the beacon that leads him in. When he has made his stay, as long as the time value of the close on G requires, he backs out and proceeds home to C Major, landing through its Dominant Seventh chord (or Dominant triad).

If he extends his travels and goes out from C Major to F Major, or to A Minor, he finds he makes his port, in these cases, exactly in the manner he made G Major. That is, he is led into dock by the Dominant Seventh chord of the new key.

He may now conclude that this occurs so regularly that it is not an accident or coincidence, but a principle. And the principle is this: a modulation into a new key is positively concluded by the Dominant Seventh, followed by the Tonic (of the new

This will excite his curiosity perhaps, and he will, by searching, find out some things;

1. Tones foreign to the given key (indicated by the sharp sign or the flat sign) are sometimes used merely to embellish the melody, but do not produce a modulation.

2. Tones foreign to the given key that ultimately produce a Dominant Seventh chord and a conclu-

do produce a modulation. Therefore, to learn the Dominant Seventh

chords so well as to recognize them readily will enable him to locate the key, or to name the port, into which he has made his way.

Now, there is only one way to learn the Dominant Seventh chords-and that is to sit down and learn them. With a single example as type (say G B D F in C Major) he must seek out, and scrutinize, spell, play and listen to every other example of the type until he knows them all as perfectly as he knows the process of addition. So he goes to work to learn the chart of the Modulation

#### A LOGICAL PROCESS.

1. A Dominant Seventh chord may be built upon the Fifth of every key.
2. In C Major it is G B D F or the fifth, seventh,

second and fourth degrees of the C Major scale. 3. The chord often appears in exactly this form:



4. But it may appear in any other form in which these tones may be grouped:



5. Often the fifth of this chord is omitted-all the essential qualities of the chord being retained without it.



6. Every major and minor key of the same tonic has the same dominant seventh chord. Thus G B D F for C Major and C Minor.

7. To become familiar with these important chords in the keys most commonly used he must learn it in C, C flat, C sharp, D flat, D, E flat, E, F, F sharp, G flat G. A flat, A, B flat and B major, and in C, C sharp, D, D sharp, E, E flat, F sharp, G, G

sharp, A, A sharp, B flat and B minor. 8. Reducing then No. 7 to its lowest terms he finds eighteen keys repeated.

9. Hence, to travel securely and know where he is going, he must know these eighteen Dominant Seventh chords so well that they are as familiar as his own signature.

10. Mental comment: This is going to take him some time, but there is no other way of doing it.

#### SUGGESTIONS.

1 This chord in all the practical keys may be written and studied and memorized in this wise:



2. But this is like the declension of a noun. To give this noun sense and meaning, it should not only be recognized as a word but sought for in a sentence, to see what it does in team work. Therefore he must look over a lot of music and locate Dominant Seventh chords until his power of observation is developed to a point where he never misses

#### THE PUPIL'S PART IN PIANO STUDY.

BY FANNIE EDGAR THOMAS.

THE sublime faith with which many students will go to a teacher expecting to acquire a technic without working for it is a factor which ought to be reckoned with by those pessimists who have lost all belief in the credulity of the human race. The possibility that they might have to practice seems never to have entered the heads of such pupils, and they appear to believe that all that is necessary for them to do is to present themselves at the studio once or twice a week and have so much knowledge pumped into them by a sort of human injector. A little thought, however, would convince them that the function of a teacher is to show his pupils how to do things, not to do them himself.

Most pupils have some half-understood purpose in view in coming to a teacher for lessons in piano playing. They realize in a dim sort of way that they want to play the piano, but have only the faintest notion of what such a thing means. They desire vaguely to do something-usually to do something that some one else does well-and sometimes they even have dreams of artistic excellence. But the idea that if you wish to accomplish anything you must first know exactly what you want to do and then set about it in a practical, definite way, seems to escape them altogether. Some students are not willing to make the sacrifice of time and pleasure necessary to do this. If their purpose shone clear before them, perhaps things would be different. But since their object is indefinite, all kinds of small interruptions are allowed to interfere with the practice period. They are not willing to forego calls, chats, picnics, pleasure-trips and holidays. encourage and make visits, go to parties, go "shopping," and in the end accomplish next to nothing, breaking into crumbs the loaf of each beautiful day so that by the time lesson time comes around nothing of value has been done.

The part the unfortunate teacher has to play in cases of this kind is unpleasant to say the least. If he insists upon perfectly learned lessons and steady practice, he is liable to lose his pupil to some charlatan who is willing to condone the inattention of his pupils for the sake of the dollars they bring; i he does not insist on adequate practice the lack of "results" will seriously interfere with his carefully built reputation for successful teaching. Regularity in attendance and study is as essential in piano playing as in geography. The public schools strenuously insist upon regular attendance and close attention to study, and both parents and teachers see that nothing is allowed to interfere with the school Yet all too often little attention is paid to see that the student carries out the practice assigned to him during lesson hours. Indeed, parents are often only too ready to invent some excuse for their children to bring to their music teacher as a reason for inadequate practice.

Older students at times realize how much they permit social distractions to interfere with their music study, and not infrequently go abroad to study and to get away from one's friends." But if one could take a peep at them in the studios of the foreign cities, it would be only to find that the distractions of a new and fascinating environment had, as usual, played havoc with their well planned designs to practice. Not until pupils or their parents fully realize the importance of steady, systematic practice in music study will the work of the music teacher be fully understood and appreciated. Efforts which cost the constant application of years are often wasted on students who fail to appreciate the necessity for cooperating with their teacher.

It is a curious fact that students of the piano usually

They like the piano; they can play well enough to interest a handful of partial, not too critical and not

well, if they just go on practicing scales and keyboard gymnastic stunts, in time they will make Carreño look

to her laurels. And it is only after years of drudgery,

after having expended time and money and youth and

FIG. 1. SHOWING THE POSITION OF THE HANDS IN

EXERCISE FOR DEVELOPING MORE FINGER POWER.

It is my deliberate conviction that the principal cause

of failure among piano students in many cases is not

lack of hard work, or of competent instruction, or of

musical erudition, or of temperament, but of physical

fitness. And that lack of physical capacity is most

HAND AND FOREARM THE WEAKEST POINT.

Such being the case, it will be useful, I believe, to take up here such methods of developing the hand and

forearm as I have found, during twenty years of spe-

cial medical practice in correcting bodily defects, to give

I refer to the hand and forearm as one, because most

of the important movements of the hand are controlled

by the muscles located in the forearm. These muscles

terminate in long ribbon-like tendons which in turn are

nserted in the bones of the digits. So, in reality,

hand and forearm are one, and must be exercised as

one. Place your left hand on the largest part of the right forearm. Then open and close the right hand

GENERAL HEALTH NECESSARY FOR STRONG HANDS.

In the first place, we must remember that hand and

forearm are merely a part of the general physique;

and that, unless the health of the body is maintained,

So, if you would have splendid hands, keep in

splendid health. How? Well, it is very easy to keep

very difficult, occasionally impossible, to get it back

not too often. Avoid fancy foods, sweets, condiments,

stimulants. Don't eat between meals. With meals

drink little. Between meals, on rising and on retiring,

drink freely of pure, cold water, getting at least two

As to exercise, the very best is free play out of doors—tennis, golf, cycling, baseball, tramping, riding,

driving-all are good in moderation. Of course, spe-

cial ailments or defects require special gymnastics, but

Eat plain, simple food, in moderate quantities, slowly.

health, if you are already so. Less easy, sometimes

the strength of the hand and forearm must fail.

frequently found in the hand and forearm.

most rapid and symmetrical results.

and you will feel the muscles working.

when lost. So-don't lose it.

"that's another story."

quarts (that is ten tumblers) a day.

enthusiasm, that they realize the black truth-failure.

too honest friends in a drawing-room. Therefore-

quite neglect to inquire as to their physical fitness fo

success in the difficult art they have chosen.

[Borron's Norn: The first section of this romarkable extendinal interview appeared in the "Self-tleip, Upifit and Progress" hose of Tris Erron published intermediate the second of the second published in the Self-tleip, Upifit and Frilliant suggestions and sage advice that we carestry set the second product of the procure on the second published in the second publ

#### DEEP THOUGHT NECESSARY

"As a rule piano students do not think deeply enough. They skim over the really difficult things and no amount of persuasion will make them believe some very simple things difficult. Take the scale of C Major, for instance. This scale is by far the most difficult of all. To play it with true legato, at any desired degree of force or speed, in any desired rhythm and with any desired touch is one of the most difficult achievements in all music. Yet the young pupil will literally turn up his nose at the scale of C Major and at the same time claim that he is perfectly competent to play a Beethoven Sonata.

"The scale of C should be learned step by step until the practice habits are so formed that they will reign supreme while playing all the other scales. This is the way to secure results-go deep into things. Pearls lie at the bottom of the sea. Most pupils seem to expect them floating upon the surface of the water. never float, and the one who would have his scales shine with the beauty of splendid gems must first dive deep for the gems.

"But what is the use of saying all this? To tell it to young pupils seems to be a waste of words. They will go on making their mistakes and ignoring the advice of their teachers and mentors until the great teacher of all-experience-forces them to dive for the hidden riches.

#### TAKE TIME TO DO THINGS WELL.

"Every pianist advances at a rate commensurate with his personal ability. Some pianists are slow in development. Others with wonderful natural gifts go ahead very quickly. The student will see some pianist make wonderful progress and will sometimes imitate him without giving the time or effort to study that the other pianist has given. The artist will spend months upon a Chopin valse. The student feels injured if he cannot

"Look, I will play the wonderful Nocturne of Chopin in G, Opus No. 2. The legato thirds seem simple? Ah. If I could only tell you of the years that are behind those thirds. The human mind is peculiar in its methods of mastering the movements of the fingers. and to get a great masterpiece so that you can have supreme control over it at all times and under all conditions demands a far greater effort than the ordinary non-professional music lover can imagine.

#### MASTERING ARTISTIC DETAILS

"Each note in a composition should be polished until it is as perfect as a jewel-as perfect as an Indian diamond-those wonderful scintillating, ever-changing orbs of light. In a really great masterpiece each note has its place just as the stars, the jewels of heaven, have their artist. To think that an artist should play only the places in their constellations. When a star moves it moves in an orbit that was created by nature,

"Great musical masterpieces owe their existence to mental forces quite as miraculous as those which put the heavens into being. The notes in compositions of this kind are not there by any rule of man. They come through the ever mystifying source which we call inspiration. Each note must bear a distinct relation to

the whole. "An artist in jewels in making a wonderful work of art does not toss his jewels together in any haphazard way. He often has to wait for months to get the right ruby, or the right pearl, or the right diamond to fit in the right place. Those who do not know might think one gem just like another, but the artist knows. He has



(Photograph copyright by Ellist & Fry.) VLADIMIR DE PACHMANN

been looking at gems, examining them under the micro-There is a meaning in every facet, in every shade of color. He sees blemishes which the ordinary eve would never detet

"Finally he secures his jewels and arranges them in some artistic form, which results in a masterpiece. The public does not know the reason why, but it will instantly realize that the work of the artist is in some mysterious way superior to the work of the bungler. Thus it is that the mind of the composer works spontaneously in selecting the musical jewels for the diadem which is to crown him with fame. During the process of inspiration he does not realize that he is selecting his jewels with lightning rapidity, but with a highly cultivated artistic judgment. When the musical jewels are collected and assembled he regards the work as a whole as the work of another. He does not realize that he has been going through the process of collecting them. Schubert failed to recollect some of his own compositions only a few days after he had written them.

#### SOMETHING NO ONE CAN TEACH

"Now the difficulty with students is that they do not take time to polish the jewels which the composers have selected with such keen æsthetic discernment. They think it enough if they merely succeed in playing the note. How horrible! A machine can play the notes, but there is only one machine with a soul and that is the notes and forget the glories of the inspiration which came in the composer's mind during the moment of

"Let me play the D flat Chopin Nocturne for you. other, how everything is in right proportion. Do you priety.-Hiller,

think that came in a day? Ah, my friend, the polish. ing of those jewels took far longer than the polishing of the Kohinoor. Yet I have heard young girls attempt to play this piece for me-expecting approbation, of course, and I am certain that they could not have practiced upon it more than a year or so. They evidently think that musical masterpieces can be brought into being like the cobwebs which rise during the night to be torn down by the weight of the dew of the following morning. Imbecülità!

#### THE BEST TEACHER.

"They play just as their teachers have told them to play, which is of course good as far as it goes. But they stop at that, and no worthy teacher expects his pupil to stop with his instruction. The best teacher is the one who incites his pupil to penetrate deeper and learn new beauties by himself. A teacher in the highest sense of the word is not a mint, coining pupils as it were and putting the same stamp of worth upon each pupil.

"The great teacher is an artist who works in men and women. Every pupil is different, and he must be very quick to recognize these differences. He should things which no teacher can ever hope to must make his pupil keenly alert to this. hundreds of things about my own playing which are virtually impossible to teach. I would not know how to convey them to others so that they might be intelligently learned. Such things I have found out for myself by long and laborious experiment. control of my fifth finger in certain fingering presented endless problems which could only be worked out at the keyboard. Such things give an individu pianist's art, something which cannot be con

"Have you ever been in a foreign art watched the copyists trying to reproduce works of the masters? Have you ever noticed that though they get the form, the design, and even the colors and also that with all these resemblances, there thing which distinguishes the work of the m the work of the copyist, something so wonderful that even a child can see it? You wonder at this? Pourquoi! No one can learn by copying the secret the waster has

#### THE BASIS OF GREATNESS

"Here we have a figure which brings out very clearly the real meaning of originality in piano puring and at the same time indicates how every pupi without a teacher should work for himself. the great Liszt greater than any pianist of time? imply because he found out certain piants which Czerny or any of Liszt's teachers an contemporaries had failed to discover.

Why has Godowsky-Ach! Godowsky, der ist wirklich ein grosser Talent-how has he attained his wonderful rank? Because he has worked out certain contrapuntal and technical problems which place him in a class all by himself. I consider him the greatest master of the mysteries of counterpoint since the heyday of classical polyphony. Why does Busoni produce inimitable results at the keyboard? Simply hecause he was not satisfied to remain content with the knowledge he had obtained from others.

"This then is my life secret-work, unending work. I have no other secrets. I have developed myself along the lines revealed to me by my inner voice. I have studied myself as well as my art. I have learned to study mankind through the sciences and through the great literary treasures, you see; I speak many languages fluently, I have stepped apace with the crowd, I have drunk the bitter and the sweet from the chalices of life, but remember, I have never stopped, and to-day I am just as keenly interested in my progress as I was many years ago as a youth. The new repertoire of the works of Liszt and Brahms and other composers demanded a different technic, a bigger technic. What exquisite joy it was to work for it. Yes, mio amico, work is the greatest intoxication, the greatest blessing, the greatest solace we can know. Therefore work, work, work. But of all things, my good musical friends in America, remember the old German proverb:

("Music is best when the heart and lips (mouth) speak together.")

Please notice how the notes all bear a relation to each viduality by the standard of ordinary culture and pro-

### THE PHYSICAL DEVELOPMENT AND CARE OF THE PIANIST'S HAND

Practical Directions for Gaining Strength, Firmness and Flexibility. Treatment of Strained Muscles and "PIANIST'S CRAMP"

By THE LATE W. R C. LATSON, M.D. (Formerly Editor or Health Culture) THE GREAT PIANIST MUST HAVE GREAT PHYSIQUE.

[Shortly before his death, the author of this article, hancer, and one of the host writers upon physical culture and the host writers upon physical culture among the physicans.

Let be a supply the supply the

SHE was young, vigorous, beautiful and radiantly ambitious. She was five feet four inches tall and ambitious. She was live feet four inches tall and weighed one hundred and twenty pounds. She wore a four and a half glove, and she confided to me, with a pretty show of enthusiasm that she was studying to be a great pianist.

"I believe that with hard work a woman pianist ought to be able to make a great pianist as well as a man," she said, with a positive toss of her pretty head. The child noticed my silence, and with a little pout she remarked:

'You don't seem very sympathetic. Don't you think I can succeed?"

I looked at her exquisite little hand, the contours as yet unspoiled by keyboard drudgery; and I thought of that superb, virile hand of Hoffmann; I thought of the vigorous Rosenthal, the powerful D'Albert, the tigerish, resilient Paderewski.

And then I decided to do a psychological surgical operation. It might hurt now, but later on she would thank me. So I said:

"Do you think that in a fair fight with boxing gloves you could beat a great pugilist?"

"Why, Doctor, how strangely you talk. Do you mean a prize fighter? Of course not. A pugilist is a great big, strong man; and I am only a little, delicate girl. What do you mean?'

"I mean this, my dear girl," I answered. "An evening's recital such as given by Rosenthal or Paderewski requires vital strength four times greater than is pospessed by any prize fighter on earth.

"Watch Paderewski as he plays the last number on a long evening's program—the climax of his two hours' recital. He is more powerful, brilliant, fascinating than at the beginning. In all sports and athletics and feats of strength there is no more wonderful exhibition of endurance, vitality, if you will, than that presented by the great pianists in their recitals.

"For you, my dear ambitious child, from the standpoint of brute force, it would be easier to beat a prize fighter with boxing gloves than to become a great pianist such as those I have mentioned.

"Look at your hand. How could you ever hope to make that hand even as muscular as my own. And I, a bungling amateur, never play without feeling the handicap of lack of weight and power. By training you can easily ruin your hand, but by no amount of training on earth could you ever develop it up to a point of doing hig work on the keyboard.

'A clever pianist? Yes. A brilliant pianist, a sympathetic and valued accompanist, yes. But remember Nature, who gave you that exquisitely delicate body and those dainty little hands, by those very gifts set your limitations. You can never fight like the great pugilists, and you can never play like the great pianists. For both pugilist and pianist, while at the antipodes in most respects, must have this in common-weight, strength and endurance.

The little miss sat still for a few moments. Then she said:

"I think I know what you mean. I have felt something of it myself. I'll think it over."

She did think it over, and decided to study an art for which she was not unfitted by temperament and physique. She is to-day a successful concert singer.

You should get a warm scrub bath once a day, and a sweat or Turkish bath once a week. Clothing should be loose and light. Give the skin a chance to get the You will not, of course, forget that any disquietude of mind at once disturbs the rhythmical action of lungs, heart and other organs, and so reacts upon your health -and your hands.

#### SPECIAL TREATMENT FOR THE HANDS.

And now, what shall we do for the hands themselves so as to develop them to the highest degree of strength, firmness, delicacy and skill?

The three principal measures which I employ to these ends are bathing, massage and special exercise. Elec-tricity and mechanical vibration are also valuable when applied under the care of a competent physician. But these are really of less value than the methods I am about to describe.

Of the baths for the hand, the best I know is the

Provide yourself with two vessels, one filled with very hot water, the other with very cold water-ice

water is best, in fact is necessary in summer.

Now place these vessels side by side and immerse
the hands in the hot water. Hold them so for about one minute, then put them into the cold water, allowing them to remain for the same length of time. Keep this up until the hands have been four or five times in the hot water and the same number of times in

You will find this not only a splendid invigorant to the hands, but a tonic to the entire system. I usually advise this bath twice a day-morning and night.

Another valuable bath for the hands is the following: Pour into the hollow of the left hand a teaspoonful or so of the best grain alcohol. Now simply rub and wring the hands gently in each other, rubbing the alcohol well in until they are dry.

So much for bathing. Many other hand baths might

be described, but these two are best for general ap-

#### MASSAGE A GREAT DEVELOPER.

Massage of the hand may be any one of three kinds: (a) Mcchanical; that is, applied by machinery, as of the electric vibrator. This is most valuable, but self-applied vibration is of little value, and vibratory treatments applied by a physician involve both inconvenience and expense.

(b) Manual massage of the hand to be of any value must be applied by a powerful and skillful masseur. This is expensive, and besides, it is most difficult to find

a competent operator. (c) Massage of the hands each by the other. This is best of all, because by this method the student gets the good results not only of the massage, but of the



FIG. 2. SHOWING POSITION OF HAND IN EXERCISE FOR DEVELOPING POWER IN FOREARM.

#### TREATMENT FOR PIANIST'S CRAMP.

For such self-massage no special rules are necessary. Anoint the hands with cocoa butter, cold cream or vaseline. Then, taking the left hand in the right, rub, squeeze, pinch, stroke and bend it in any and every way, keeping the left hand passive.

Next, taking the passive right hand in the left, procecd to massage the right hand in the same manner. In this massage only one rule need be borne in mindmake all stroking upward from finger tips toward wrists, as in drawing on a tight glove.

Another very fine method of massage is this: First, thoroughly anoint the hands, and then simply wring them one in the other, gripping as firmly as you can, until the hands and arms are tired. It is a good plan to do this, holding the hands at different levels; for instance, at first in front of the body on a level with the chest; then high up over the head; then as low down as you can reach standing erect; then bending the weight of the body upon the outspread fingers forward until the hands are near the floor, finally, behind and thumb. This must be done with cantion at

Why all these different positions? Because this wringing of the hands exercises more than the hands. It brings into powerful activity all the important muscles of the forearm, upper arm and shoulders-some of the chest and back; and we need to exercise all these muscles symmetrically.

#### MUSCULAR EXERCISES FOR THE HAND.

One of the simplest-and one of the best-exercises I know for developing hand and forearm is the fol-

Extend the right arm straight out in front, and holding it so, open the hand firmly to its greatest extent. After a few moments of firm stretching, clinch the fist firmly and hold it thus for the same length of time. Keep this up until you begin to feel tired in the forearm. Then proceed in the same manuer with the left hand. (See Figs. 3 and 4.)



FIG 3. EXERCISE FOR DEVELOPING THE EXTENSOR MUSCLES

It is important that both the extension and the flexion (the opening and the closing) of the hand be done with decision and held with firmness in both positions. This exercise should be practiced with some caution at first. as otherwise it is very liable to produce lameness of

A very useful and rather interesting exercise for developing the hand and forearm is to procure a small hollow rubber ball, and to squeeze this in the palm of the hand, between fingers and thumb, between one finger and another, and so on.

After a little practice one can learn to do this quite without thinking. Then you can sit down with your book propped up in front of you, take a little rubber ball, one in each hand, and play with them while you are reading. Thus you are making double use of your time. A large silk handkerchief or a piece of real ilk is in my opinion even better than the rubber ball

Another fine exercise for developing power, not only of the hands and fingers, but of the arms and shoulders is the following:

Place hands, palms together, on a level with the chest. Now, still pressing palms together, interlock the fingers. Then, holding on firmly with the fingers. try to drag the hands away from each other by pulling the arms apart. It is well to sometimes let the fingers relax their grip so that the palms are drawn apart, then to put extra force into the grip and so overcome the outward pull of the arm and shoulder muscles. (Fig. 1.)

Modify this by holding the hands in the same position and pulling on the arms. Then yield just enough with the left arm to allow the right arm to pull the interlocked fingers over until they are in front of the right shoulder. Next yield with the right arm, allowing the left arm to pull the interlocked hands over across the chest. And so on, from side to side, until you are

#### A PRACTICAL TABLE EXERCISE.

Another exercise which, while rather severe is of the utmost value is the following:

Lean over a desk or table and place the finger and thumb tips of both widespread hands upon the top of the table. Now sway the body forward, so as to put a little weight upon the outstretched fingers. As day after day of practice goes by, gradually increase the weight which you throw upon the finger tips. (See

A modification of this exercise, making it still more severe and more valuable, is the following:

### THE ETUDE

first, for the fingers will not be able to bear much weight. With practice, however, they will grow stronger and stronger, until from this crouching position you can sway forward and balance the entire weight of the body upon the outstretched finger tips. I have seen a gymnast walk across a room on his hands, his feet in the air and his weight supported on the tips of thumbs and fingers.

This power in the arms and hands, more especially in the hands, will give you a sense of mastery and firmness at the keyboard which is well worth the time and effort devoted to practice.

#### FLEXIBILITY AS ESSENTIAL AS STRENGTH.

Power of the hand and forearm, while essential to great pianistic achievement, is not enough. Indeed, the exercises which I have just advised if practiced without certain corrective measures would make the pianist's tone hard and metalic and would rob his or her playing of all ease, lightness and spontaneity. Something more is needed. And that something is

First of all, you must remember that your hands and arms cannot be flexible unless the entire body is also relaxed. Therefore, begin with the following

Stand easily feet well apart, arms hanging, all muscles relaxed. Now, still keeping as relaxed as possible, begin to turn the body very easily from side o side, as on a pivot, allowing head and arms to swing s they will. Exactly how you do this does not matter. To do it easily is to do it well; to do it most easily is to do it hest

Another good one is this: Stand in same position. Bend knees, body and head, allowing arms to hang loosely. Then shake the entire body easily, loosely, imitating the shaking of a big dog just come out of the water. This movement is not pretty, but as an all-round gymnastic it is the most valuable exercise I have ever known. It exercises and yet relaxes every important muscle in the body, and accelerates the action of every vital organ.

#### RELAXING EXERCISES FOR HAND AND FORFARM

Stand easily, one foot in advance, as though about to take a step forward. Raise arms until the hands, hanging loosely, are about on a level with the waist. Then shake the arms from the shoulders, so that the loosely dangling hands shall be tossed and shaken in every

This exercise is most valuable, and may be practiced in many ways-holding the hands up in front of the body, down at the sides, with palms up, palms down, edges of hands down and so on

Another very beneficial exercise is this



FIG. 4. EXERCISE FOR DEVELOPING THE FLEXOR MUSCLES.

Place a pillow, cushion or other pad upon a desk or table. Then, sitting near the table, lift your arm up over the cushion and let it fall limply. After it has fallen, allow the hand and arm to rest there for a few moments, keeping out every particle of muscular effort. Same, of course, with both arms.

These last two exercises, simple as they may seem, are not by any means easy. Be that as it may, their practice is essential to that balanced power and serene mastery which is the distinctive character of the great

severe and more valuescens as the toward place the tips of the thumb and fingers lightly upon the floor then savay the weight lightly forward, placing a little of united of the control of the thumb and the most mecsasary things to acquire in all music savay the weight lightly forward, placing a little of united of the control of the c

DEVELOPING THE NATURAL RHYTHMIC SENSE OF THE CHILD.

BY MRS. O. C. MITCHFLL.

Ir has been said by prominent educators that movement is coming to be a philosophic department. in education. Plato believed that the central word in education is rhythm. Since this is held to be such an important factor in the development of the child, let us see what rhythm really is, and how we can make use of it.

All nature is rhythmical, and we find indications of it in the child. If you will notice children on the playground you will find them playing games which are full of rhythm, such as Hop Scotch, Many Motions, Jacks, Jumping Rope, Bean Bag, etc. How often have I heard them shout, "Keep the kettle boiling!" They enjoy the continuous, unbroken rhythm; it agrees with a certain part of their nature. The other day I noticed a small boy running along a picket fence, scraping it as he ran with a stick. The rhythmical sound it produced gave him pleasure. and I soon found myself keeping step to the pulsations as I walked by. Children seem to be overflow ing with this regulated movement, for they show it in every action. Notice their speech at play Little rhythms are sung with their games, and they have even learned to tease one another in rhyme. Not long ago I heard one little girl jeer another whose name was Greta by calling, "Greta, Greta, greedy-girl," The repetition of sounds produced its

#### INTEREST CHILDREN IN RHYTHM

The first step is to get the children interested. and in order to do this we must begin with something familiar to them, something which appeals to them. Now, what is dearer to the heart of every ehild than his play? Then why not commingle it with his music lesson and take away the drudgery which has caused many a child, naturally musi to fairly hate it? Have you ever stopped to think of the number of people who express this sentiment, "How I love music! It is a great void in my life that now cannot be filled. When a child I took lessons, but they didn't appeal to me." "Perhaps not. poor child; you were not led to feel the rhythm of your little exercises and pieces, and they were as meaningless as the alphabet, which fortunately the new method of education has eliminated from the primary department, and the beginner learns words of objects he is familiar with." To make clear my idea I will here attempt to give an object lesson

#### THE RHYTHM OF THE SWING.

We are going to learn to play "Swinging" to-day "Have you ever swung under a large tree, Johnnie?" The child becomes talkative about his experiences. "We are going to touch that high branch. Can we do it at first? No. Each time the swing starts forward we press a little harder." As the child plays the teacher swings her arm back and forth, accenting the alternate beats. He soon feels the stress which each time brings him higher in the air or to the high note, and how he enjoys it! Have we gained a point? Yes. We are developing the soul of music.

Let us take March of the Buglers. Johnnie fails to feel the rhythm. Stop the lesson and for a few minutes talk of the soldiers. Play the piece for him, and, if necessary, exaggerate the emphasized beat while he marches up and down the room. It is not time wasted, for he is here learning rhythm. without perhaps ever having heard the word; but what does it matter, as long as he is instilled with its inspiring motion? It is not likely that we shall find him not appreciating music, if it is presented in the right way. In a great many cases it is not brought to the child's nature. It does not appeal to him, and the consequence may be noticed in his playing. How irritating it is to a listener to hear him battling with the keys as though he were trying to punch a hole in every one. With gratitude I look back to the persistent energy of my professor. The minute I lost the spirit of rhythm he was on his feet swinging his arms in the air, bobbing his head and going through all kinds of antics. It produced an effect which is invaluable to me now.

I LIVE wholly in my music.—Beethoven.

### PRACTICAL MODERN IDEAS IN SCALE STUDY

By E. M. BOWMAN

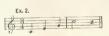
(From "A Musician's Letters to His Nephew")

This instituent from Mr. Borman's occilent and popular awaren of the foundation scork of the piano student has to do settle an open secret to sirtuous and experience teachers. The student, however, the article. The matter states of the student however, this article. The matter is not a fine property of the student from the testifith doubter of all R. Borman's forthcoming book, "A Musician's Letter of the animal states of the student of the student for the student for the supplier credit being the half of a boy Mr. Borman the self-test at one time. This boy, it is the supplier great by the property of the supplier supplier of the supplier supplier days the supplier supplier days the supplier supplier to the supplier supplie

My DEAR NEPHEW :- It is quite possible by this timeyou have been taking lessons three months-that Miss Proctor is thinking about teaching you longer passages than those you have been practicing. I mean scales and arpeggios. A scale consists of a series of notes following each other up or down in alphabetical



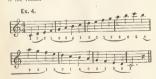
An arpeggio consists of a series of notes following each other up or down, but instead of being in alphabetical order they follow the order of the tones in some



A chord consists of two or more musically related tones which are played at the same time,



Let us study the scale first. There are seven tones in key. Arrange these in alphabetical order and a scale ie the result



This scale may be lengthened by repeating the letters higher or lower. In fingering the scale two groups of fingers are used, namely, 1, 2, 3, and 1, 2, 3, 4. These groups are joined by passing the thumb under the last finger of the group (1 under 3, or 1 under 4), or by passing the third or the fourth finger over the thumb. These are called "crossings." The chief difficulty in playing a scale occurs at the crossings. I think it quite possible that even now you could play the following groups rapidly. Try it. Play this group of three notes with the right hand as fast as you can;



Now play this group in the same way. These are



Now try this one. See if you can play it as fast as the others. Be sure to finger it exactly as given:



Try this also



Try these soing in the opposite direction:



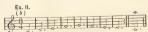
This will show you wherein lies the difficulty in scaleplaying, namely, at the crossings. To meet this diffiulty, you must train your thumb by special exercises, making it supple and quick-acting. This will require

time and patience, but it will be worth while. The following are thumb exercises preparatory to practicing the scales. The first and most important thing for you to learn about scale-playing is that, in order to play evenly and smoothly, the arm must move steadily to the right or left without any of that jerking movement which is so common and so difficult to avoid. It seems perfectly natural for the beginner to hold the hand and arm still while playing one of the scale-groups and then to jerk the hand and arm along to the position for the next group, stop to play that, and hike it along to the next, and so on. So long as this course is followed it will be utterly impossible to play a scale or other passage in an even, rhythmic manner. Do not waste your time trying it. Learn the right way at the very beginning, even if laying the foundation seems to hold you back for a while. You will be glad enough, later, for it will far more than make up the slow head-

way at first. At a in the following example set the metronome at 80, and play with a full, round tone. Count the time audibly with the metronome. In passing the thumb under (or the finger over), move the thumb (or finger) lowly enough to occupy the entire four counts due the note. The object is to learn to make the movements without jerking. Form I.-Right hand:



At the b the crossings (movements) are made a little quicker, namely, in three counts.



At c the crossings are made a little quicker than at b; that is in two counts. At d still quicker, but always steady and smoothly.



Practice with each hand alone. Turn the hand so as to carry it somewhat bias to the keys. As the hand moves to the right or left, the arm must move with it; that is to say, the forearm is not to remain still while the hand "worms" its way along by means of a sidewise action at the wrist. Let me try to explain the correct movement. Strike and hold the thumb on its key four counts (at 80 on metronome); now strike with the second finger and, while counting "one, two, three, four," pass the thumb steadily along under the second finger, keeping the second finger quietly on its key; next, while keeping the thumb on its key and counting off the four counts, carry the hand and arm along together (not twisting the hand on the wrist-joint "worming its way," I call it) to the next key. All three joints of the thumb are brought into action, whether the thumb passes under the hand or the hand swings over the thumb. As a result of this kind of practice the thumb becomes active and skillful, and the chief difficulty in playing scales and every kind of passage having crossings to make is overcome.

(This letter will be continued in THE ETUDE for next

#### THE NEED OF GOOD ACCOMPANISTS.

BY T. M. BALDWIN.

THE demand for really good accompanists is never likely to decrease. The reason why so few pianists of ability become accompanists is doubtless that the accompanist does not get the credit which is due him. Pick up the morning paper after a noted singer has given a successful concert. The singer is praised ad nauseum, but rarely is a word said about the accompanist. Musicians know how much of the success of every mus'cal interpretation depends upon the accompanist. Very often the accompanist is a musician whose attainments from a technical and musical standpoint are immeasurably greater than those of the much-vaunted singer. In fact, a great share of the success of a choral concert or a recital at which an accompanist is employed is due to the accompanist. It is a l'ttle galling for an able musician to feel that he has worked hard for success and is then compelled to take second place in the distribution of applause. The word accompanist seems to imply some one who is "accompanying" or possibly "tag ging" on behind. This should not be the case, since in most instances the singer and the accompanist are really duetists-that is, soloists having an equal share in the interpretation. This is especially the case with the art songs of Schubert, Brahms, Schumann, etc., and in the case of some of the greater violin solos with accompaniment. For this reason it is perhaps best for the accompanist to avoid the term "accompanist" and substitute the more dignified "at the piano."

We also need special courses in accompanying The accompanist must have a good ear, he must be a good sight reader and he must have the ability of adjusting himself to the inclinations and characteristics of the singer with lightning-like rapidity With every singer he must be a different person. He is, in other words, a kind of musical chameleon. He must be so at one with the person he is accompanying that there is a bond of connection which borders on the psychic mysteries of thought transference. He must learn that one of the greatest sins is "anticipating" or playing in advance of the person he is accompanying. He must study his accompaniments as art works and make them as highly developed technically as a Chopin Nocturne or a Beethoven Sonata. It is not unusual in these days to find artist accompanists who have gone to the length of memorizing their accompaniments. George Hen-schel, Max Heinrich, Isadore Luckstone, Frank La Forge-all of them accompanists of international fame, frequently play without notes.

Let us hope that in the future more direct attention will be given to this important branch of the musical art, and let us hope that the accompanist will be given more credit for his artistic efforts.

### SHCCESS

#### MISS HARRIETTE BROWER

Every one who endeavors to establish himself in the musical profession encounters obstacles; even the humblest worker finds them, and they are individual obstacles in every case. At the outset I was hindered by delicacy of physique and inadequate instruction. This latter defect was remedied later through better teaching. When I had progressed far enough in my studies to be able to impart what I knew to others, and when I was burning with a desire to teach, I ran up against family pride; it was not thought seemly for a daughter of the house to earn her own living-from necessity. There was opposition to the publicity which advertising in any form would give. I well remember the discussion any form would give. I well remember the discussion any form would give. I well remember the discussion and the state of the sta sions over my first business cards, circulars, newspaper advertisements, and so on.

No doubt many other g'rls have had the same difficulties to contend with Time must wear away these prejudices, though they are often very stubborn things. hasten to add that much of this family reluctance to allow me to make my work known through advertising was due to a loving desire to defer as long as possible the inevitable struggles of attending a professional career. Whether this was entirely wise or not. I can affirm with the utmost fervor that one of the greatest helps in acquiring a musical education was the devotion of my mother. No sacrifice on her part was too great to in Egypt long ago as a cinerary urn. Made of sandmake for what she thought was for my best interest. and to her faith in me and to her sublime courage I owe nearly all I have accomplished.

My ambition had always been to go to Germany for further advancement, and this desire was realized through the love and devotion of my family. After the urn sprang into being, and the translucent several years spent in hard study in Berlin, I returned to America and began professional work in earnest. I at once accepted a position as director of music in a inside of a boarding school, first entered one in this capacity. It was quite a wonderful experience and I learned many things, made numerous experiments and doubtless various mistakes. At all events the directors and parents were pleased with my work, and when I went from that school it was to accept a like position in a larger school. If a young teacher wishes experience, this is an excellent way to secure it.

Six years were spent in the quiet though exciting seclusion of school life, and the way was paved for continuing my professional work in a great metropolis, Here it was private teaching that claimed most of my time, varied by some excursions into the concert and lecture recital field. Any teacher, reading between the lines, will realize what constant study th's bare statement implies: unremitting effort to do the best possible by one's punils and at the same time to keen up one's

First was my near-sightedness. I fell, face downwards, on a bed of glowing coals in the eighth month of my existence, and it was not discovered that I was near-sighted till I was fifteen years of age. The terrible timidity from which I suffered was certainly a result of this infirmity. In later years I resolved if I could not be a hare I would be a tortoise, I have since learned that the tortoise generally arrives, while the hare, relying on his smartness, often wastes his time in frivolous gambols, instead of pursuing a straight path to the goal.

I often suffered tortures from extreme nervousness. When I was two years old the ceiling fell down on the foot of the bed I was in one morning while the rest of the family were at breakfast. Until I was over twenty every inch of flesh in my body, every muscle and nerve, were in a constant quiver, and when strangers came to our house and spoke to me, I trembled so I thought they would see it; but they never did, nor did my parents ever discover it. Never did anyone suffer more

It would be thought natural for me to ask people how to do things if I could not see how they did them, but I never did. I thought out a way, and it never happened to be the way any one else did it. My family did not appreciate this originality, but told everybody

### THE ETUDE

OVERCOMING OBSTACLES IN THE WAY OF that I was queer. I have since observed that those who go to the within for information have a more comprehensive way of doing things, especially in teaching.

I took piano lessons eight years, and every one who heard me play said I had no talent, but a beautiful touch. I found out later that those who know very little about music had a stock phrase, "What a beautiful touch you have." A great pianist came to our house and he made the astonishing declaration that I had great talent but an abominable touch. I took lessons from him, overturned all my former ways of playing, learned what a beautiful touch was and how to make it. I was always a delicate girl, but I resolved to practice four hours a day. I rose at 6 A. M. in the winter and practiced an hour in an icy cold parlor. My progress was directly upward, for I had a severe task-master, and that was my higher self (my perception of right and truth), and I never dared disobey this master. I set my ideals higher than I thought I could reach and, as I drew near them, set them still higher, until I had ascended higher Krakowiak. Chopin, Op. 14; Polacca, Weber-Liszt, Op. 72, and second and third movements of Concerto,

#### THE ROAD TO NEW MUSICAL HEIGHTS.

BV GUSTAV L. BECKER,

In the hall of a beautiful mansion some friends mine once showed me what had evidently served stone, apparently opaque, massive and ponderous, it filled a shadowy corner of the hall, where the form of the sphinx-like head upon the cover was scarcely to be distinguished, "Watch!" they said, Someone pressed an electric switch, a light within stone gleamed with a radiance that lighted all around. It had become a lamp!

That is what enthusiasm does to the artist; that large school for girls, and thus I, who had never been is why I put it first in the music an's spiritual equipment, for enthusiasm is to him just what flame was to the Egyptian lamp. As the inner light transfigured the dull stone, so all art and all life glows with the heat of enthusiasm,

And the musician needs this transforming power, for unless he be an exception in his profession, he will very likely have a good many things to meet that will be all the better for transformation.

Musicians have had so much to overcome! Beethoven, with ill health draining his strength all his life long, and deafness setting in upon his last sad years; Schubert, with unpaid and unpayable bills rising round him like a quicksand; Schumann, gradually engulfed in mental disease; all these had but this one weapon with which to overcome-at least long enough to do their immortal work-the pains of mortality. And every musician, with his temperament necessarily high-strung and finely organized, eels more than others the depressing influences of bad weather, as Wagner did, or sinks like Mendelssohn under the weight of bereavement, unless

he rekindles his energies at this divine fire So it seems to me that with all our search for technical equipment we had better be sure that we are keeping alive our musical enthusiasm first and all the time. As teachers we need to impart it every lesson hour, and as pupils we should be fired by it at every practice period. For it is no simple impulse, but a motive-force made up of the greatest elements in our human energies. Enthusiasm is founded upon three elements-vigor, fervor, and intensity; vigor, such as made Mozart dance with his young wife to keep off the chill when there was no wood for the fire; fervor such as kept Johann Sehastian Bach pouring out music to the glory of God and the honor of art until we feel that he must have composed, as Fra Angelico is said to have painted, upon his knees; intensity of concentration such as gave Mozart the power to reproduce from one hearing the Miserere of Allegri. To the qualities of vigor, fervor, and intensity, add the power of faith, of courage, and of hopefulness, and you have what we call enthusiasm-that word with the noblest of ancestries, for it comes to us from the ancient Greeks-en and theos-one with the gods. When the Delphic priestess, wreathed in the smoke of the sacred tripod, passed into that trance-like

state in which her utterances took on the power of prophecy, the word which the believers used to prophecy, the word her absorption in the deity she served, was this same word enthusiasm. And one served, was the darticular god she served was Apollo, who, as it happens, was the god of music.

I have said that to the qualities of vigor, fervor and intensity we must add three things-faith, courage and hopefulness: Faith first, because the cause of music is the noblest we can serve, and unless we believe that, we had better withdraw and serve the cause we find nobler. And second, faith in ourselves. for if we do not believe that we "have it in us," we never can manage to get it out. And then courage not the foolhardiness of the student who thinks it is only a matter of a few lessons and that he doesn't need to practice or to devote himself to hard work. but the calm courage that recognizes the magnitude of the undertaking and likes it all the better for being great. The courage that knows what a hard road it is-and what a glorious view from the summit! It is well to recall the song of Browning's young lover, whose courage leaps across the barriers that separate him from his beloved, so that he cries gayly, "Only a world to cleave, a sky to If we have courage like this, our music can indeed cleave worlds and rise through the parted

And with our faith and courage we need that other qualification-hopefulness. Then when the work is hard, and inevitable disappointments have taken the buoyancy out of us, we shall know in our hearts that a successful outcome is sure With hopefulness born of enthusiasm we can get the strength to live through the hard days, and having lived through them to find that we have won from them the greatest strength of all.

#### THE TEACHER'S DUTY

It is, then, the teacher's first business to hand the lamp of enthusiasm to his pupil, having kindled it at his own fire, remembering that the very worst thing for the fire is a wet blanket. When an enthusiasm is quenched something dies. How are we to kindle, not to quench? In the that place tell the pupil what to do, not what not to do; be positive, not negative. Try to see how many of our injunctions to "don't" can be expres-by an order to "do" something else. We to example, to tell the children not to get their feet wet, now we tell them to keep their feet dr gives, too, a certain buoyancy of manner, mill spasmodic, not gushing, but a cheerfully uplining personal atmosphere. A teacher's coming into the room ought to be like opening the windows or turning up the lights. Of course this inclies a basis of physical health, but it is surprising to find how a habit of enthusiasm helps to establish such

The element of enthusiasm lies more in rhythm than in any other form of musical expression. Cultivate it, young teacher: "It was at the beginning of music and of all life," said von Bulow. And onc more word-take a leaf out of the book of Mrs. Wiggs of the Cabbage Patch, and notice how that philosopher never corrects without praising And surely Mrs. Wiggs "got results."

And the pupil's part? Did you ever see a pupil with a geography book on one end of the pianorack and the five-finger exercises open at the other. placidly playing the first while studying the second? And did you ever realize that practicing with enthusiasm-and it is possible to practice even fingerexercises so-means practicing so that the results will be permanent, not merely moving the fingers in a dull and mechanical routine. Drain the present moment dry! Enjoy the practice-hour, encourage your faculty of joy, listen to your own music—you will find that you will not put up with your mistake-

and your deficiencies if you listen for heauty.

Whether we are teachers or students, however, let us try to hold on to health, if not bodily, then mental. Believe in the cause and in ourselves Enjoy. Be positive, not negative. Recognize ob stacles as to be overcome. And remember as we see looming far ahead the musician's one greatest obstacle, advancing age, that it is enthusiasm alone that lets us defy it, that keeps us always young Eighty is an age at which some people are thinking Enginy is an age at which some people are thingsing of getting old, and yet it was at the age of eighty that Verdi gave the world the opera of Palstaff. huhhling with the joy of immortal youth,

## T. C. I. C. II. The Etude Gallery of Musical Celebrities







Salomon Jadassohn



Max Bruch



Christian Louis Heinrich Kohler



Johann Baptist Cramer



Francois Clement Theodore Dubois

### THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. Two hundred and four pottrait-biographies have now been published. In several cases these have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

#### MAX BRIICH

(Broochh) Bruch was born at Cologne, January 6, 1838. His mother was his first teacher, and he studied theory with Breidenburg in Bonn. A four-year scholarship at Frankfort brought him under the instruction of Reinecke, Hiller and Breuning. He taught in Cologne 1858-61, and while there produced his first dramatic work. He was musical director at Coblentz. 1865-67. Other appointments he has held include that of capelimeister at Sondershausen, 1867-70; conductor of the Stern Choral Union, Berlin, 1878-80; conductor of the Philharmonic Society, Liverpool, England, 1880-83; and director of the Orchestral Society at Breslau 1883-92. He became head of the composition department at the Berlin Hochschule in 1892, from which he retired in 1910. Bruch visited Boston in 1883 where he brought out his oratorio Arminius. While Bruch has written in almost all forms, his work shows to best advantage when he is writing for chorus and orchestra. Such compositions as Fair Ellen, Odysseus and Arminius readily come to mind in this connection. The violin has also been a favorite instrument with Bruch, and his two concertos (especially the one in G minor) the Scottish Fantasia, and other works show how

(The Etude Gallery.)

#### SALOMON JADASSOHN.

(Yah'-das-sohn)

JADASSOHN was born at Breslau, September 3, 1831, and died at Leipsic, February 1, 1902. His studies were conducted partly at Breslau under Hesse. Lustner and Brosig, and partly at Leipsic (1848), partly with Liszt at Weimar and again at Leipsic in 1853 under Hauptmann. He remained in Leipsic for the remainder of his life, first as a teacher. then as conductor of the Euterpe concerts, and finally as teacher of Harmony, Counterpoint and Composition at the Conservatory. He was also instructor of the Pianoforte. The opus numbers of his compositions run well over a hundred, and his efforts in this direction include four symphonies, orchestral overtures, piano concertos, chamber music, besides smaller piano pieces such as the Children's Dance, Scherzo and A Song of Love. Jadassohn, however, is best known as a theorist, as his works on Harmony, Counterpoint, Canon and Fugue, etc., have all been translated into English. His skill in counterpoint is shown in an orchestral serenade in canon, Op. 35. In 1887 he received the honorary degree of Doctor of Philosophy from the University of Leipsic, and in 1893 was appointed a Royal Professor. It is impossible to estimate the value of Jadassohn's work as an educator. Practically everybody who went to Leipsic during his period of office passed under his instruction, and his works have had a far-reaching influence outside of the Conservatory.

(The Einde Gollery)

#### MICHAEL IVANOVITCH GLINKA.

GLINKA was born at Novospasskoi, Smolensk, June 2, 1803, and died in Berlin, February 17, 1857. He was brought up on his father's estate, and saturated with the peasant music of Russia. His musical training was desultory, interrupted by school in St. Petersburg (1817-22), by travel, and by government service. Nevertheless his teachers were the very best available, and included John Field. His first systematic instruction in composition was not received until 1833, when Dehn in Berlin superintended his work in this direction. His first opera, A Life for the Czar was produced in 1836, at St. Petersburg. It was an instantaneous success, and thoughtful musicians recognized in it the foundation of the modern "Russian School." The next opera, Russlam and Lioudm.lla, composed to a libretto by Poushkin, was a finer musical achievement, though it failed to win popularity on its production in 1842. Glinka gave up his work as choirmaster of the Imperial Chapel. and traveled in France and Spain. He became friends with Berlioz, with whom he had much in common. Upon his return he produced some orchestral pieces, including the Jota Aragonese, the Kamarinskaya and the Night in Madrid, He also wrote piano pieces, songs, chamber music, church music, etc. Liszt called him the "Prophet-Patriarch" of Russian music, and Tschaikowski greatly respected Glinka's genius.

(The Etude Gallery )

#### FRANCOIS CLEMENT THEO-DORE DUBOIS

well he can write for this instrument.

Bruch's music is always rich in melody,

well balanced in form, and abounds in

beautiful sound effects.

(Dü-bwah') Dubois was born at Rosney (Marne), August 24, 1837. He came to Paris when young and studied at the Conservatorie. He gained many prizes, and finally carried off the Prix de Rome in 1861, his teachers having been Marmontel (pf.) Benoist (org.), Bazin (harm.) and Ambroise Thomas (fugue and comp.). After returning from Italy in 1866 he was appointed maitre de chapelle at Ste,-Clothide. He also occupied a similar post at the Madeleine, succeeding Saint-Saens as organist there in 1877. He became successively professor of Harmony (1871), of Composition (1891), and finally Director at the Paris Conservatoire, and was elected to the Academie in succession to Gounod in 1894. Dubois's compositions include operas, orchestral music, church music, piano pieces, etc. His best known work in America is probably his Seven Last Words, while his organ pieces, including such works as the brilliant Toccata in G, the March of the Magi Kings, the Fiat Lux, and In Paradisum are great favorites with organists. The piano works of Dubois are also popular, especially the Fanfare, and the Scherzo et Choral. His influence as an educator has been very great, as many noted French composers have received

their training through him.

(The Etade Gallery.)

#### JOHANN BAPTIST CRAMER. (Krah'-mer)

CRAMER was born at Mannheim, February 24, 1771, and died in London, April 16, 1856, living long enough to play a duet with Liszt at a concert in London. The Cramer family, like the Bachs, were noted musicians, and Johann was brought to London when but a year old, when his father was appointed head of the King's Band. Cramer was a pupil of Benser, Schröter and, above all, of Clementi. He was practically self taught in composition. He commenced very successful concert tours in 1788 on the continent, but made London his home, except from 1832 to 1845, when he lived in Paris. He went into partnership with Addison in 1824 and founded the publishing firm which still bears his name. Cramer enjoyed a great reputation, and Rics declared that Beethoven regarded him as the foremost player of his time. His compositions, consisting of 105 sonatas, a quartet and a quintet for piano, rondos, variations, etc., are almost wholly forgotten. The Cramer Studies, however, are second only in importance to the Clementi Gradus. The most noted of these are the eightly-four which form the fifth part of his Grosse Praktische Pianoforte-Schule. Von Bülow conferred a blessing upon all piano students when he selected, edited and commented upon fifty of these studies. Many of Cramer's

works deserve to be better known. (The Etude Gallery,

#### CHRISTIAN LOUIS HEINRICH KÖHLER.

(Kay'-ler-almost Kurler).

Köhler was born September 5, 1820, at Brunswick, and died at Königsberg. February 16, 1886. He was first educated in Brunswick where his teachers were A. Sonnemann (piano), Chr. Zinkeisen, Sr., J. A. Leibrock (theory) and Chr. Zinkeisen, Jr. (violinist). In Vienna (1839-43), he was further instructed by Sechter and von Seyfried (theory and composition) and, on the advice Czerny, by Bocklet (piano). For a short time Köhler was theater capellmeister at Marienburg and Elbing, but in 1847 he settled down in Königsberg, first as theater capellmeister and later as director of a school of music, conductor of the vocal society, critic and composer. To the majority of people Köhler stands for piano studies. contributions to the technical side of piano playing have been many and valuable, and such works as his First Studies, Op. 50, his New School of Velocity, Op. 128, and his Very First Exercises, Op. 128, have probably found a place every pianist's music library. It is doubtless for such work as this that he has been styled the "heir of Czerny." Nevertheless he was a noteworthy composer in other fields, and his works include three operas, one of which Maria Dolores was produced at Brunswick in 1844. In addition must be mentioned his valuable contributions to the current musical literature of his day.

(The Etude Gallery.)

### A Series of Educational Works, Technical Studies, Etudes and Pieces, selected especially

for this issue by well-known teachers with wide experience in America and in Europe

A GRADED COURSE FOR PIANO STUDENTS

#### CONTRIBUTING TEACHERS

Harriette Brower, New York, (B); LeRoy B. Campbell, Pennsylvania, (C); J. L. Erb, Ohio, (E); C. G. Hamilton, Massachusetts, (H); Carl W. Grimm, Ohio, (G); Mrs. Herman Kotzschmar, Maine, (K); John Orth, Massachusetts, (O); James H. Rogers, Ohio, (R).

Uplift and Progress" issue of THE ETUDE published last month, is intended for young teachers and self-help students. THE ETUDE does not represent that anyone might take this list of studies and progress without the aid of a teacher. In fact, no student should attempt to do without a good teacher when one can be obtained, However, the musical training of many is interrupted by circumstances beyond their control. In such cases much may be accomplished by following such a course as this. The initials after the names in the above list are used as "keys" in the following to indicate which teacher suggests the particular study to be employed. At the end is a composite list in tabulated form. This list has been compiled from all manner of sources and in a sense represents in the fewest possible words the material most widely used in the various branches of p ano study in this country. An investigation of the catalogues and year books of conservatories on both sides of the Atlantic will reveal that the general line of progress in the study of piano shows very little divergence from the material suggested in this course. The publishers of THE ETUDE deem this course one of the most useful features ever printed in the paper.

#### GRADE FIFTH.

TECHNICAL EXERCISES: Weick Technic (Continued), Franklin Taylor Broken Chord Studies, Book I (C.); Scales Major and Minor, hands separately and hands together; Metronome 92 to 112 (two, three and four notes to the beat), Bach's Two Part Inventions (H.); Berens, Opus 89, Studies for the Left Hand (G.); Plaidy Exercises (K.); Mason, Touch and Technic, Books I and II; Philipp's School of Technic (O.); The Little Pischna, Special Octave Work (R.).

STUDIES:

by Grieg (R.).

Continue all Duvernoy Studies, Opus 120, 1, 2, 3, 4, 5, Czerny Opus 299, Numbers 1 and 2 (played faster than in last grade (B.); Reinhold, Twenty-four Miniatures, Rogers, Miniatures (C.); Hasert, Op. 50, Mozart Sonatas, Bach Two-part Inventions (E.); Bach Twopart Inventions (H.); Cramer, Studies (Von Bulow Edition) (G.); Duvernoy's Etudes (K.); Clementi, Gradus Ad Parnassum (O.); Loeschorn, Opus 66, Bk. I, Berens, Opus 61, Bk. I, Heller, Op. 46 (R.).

Haydn Sonatas, Beethoven Rondos, Selections from Suites of Bach (B.); The Mill Song, by Ringuet (C.) Beethoven, Sonata Number 5, Selections from Schumann's Forest Scenes, MacDowell's Shadow Dance, Schubert, Impromptu in A Flat, Grieg's Dance Caprice in A, Godard's An Matin, Selections from Mendels-

sohn's Songs Without Words (E.); Schubert, Impromptus, Op. 90 and 142 (H.); Beethoven's Sonata, Opus 14, No. 3 Mozart, Fantasia in C, Selections from the Valses and Mazurkas of Chopin (G.); Solfegietto, by P. E. Bach, Merry Wanderer, by Jensen, Scarf Dance, by Chaminade (K.); Schubert's Impromptus, Weber's Invitation to the Dance, commence Bach's Well Tempered Clavichord (O.); Fantasie in D Minor, by Mozart, Scotch Poem, by MacDowell, To the Spring,

#### GRADE SIXTH.

TECHNICAL EXERCISES: Franklin Taylor's Scale Studies, Book I (C.); Scales and Arpeggios, four notes played to one beat, to be worked up to the rate of 132 (hands separately and hands together), Wrist and Chord Studies (E.); Cramer Studies (Von Bülow Edition) (H.); Riemann,

This course, which was commenced in our "Self-Help, Polyphonic Studies (G.); Czerny, Forty Daily Exercises (K.); Philipp, School of Technic (O.); The Little Pischna (Continued), Scales, Arpeggios and Octaves continued (R.).

Duvernov, 120 (all numbers), continued, Czerny, Opus 299, Numbers I and II, Bach Two Voice Inventions (B.); Franklin Taylor, Arpeggio Studies, Books I and II (C.); Kullak, Octave Studies, Opus 48, Book II (First Three Studies), Cramer Studies (Von Bülow Edition), Bach, Three Part Inventions (E.); Dorn, Opus 100, Book 2 (H.); Haberbier, Opus 53, Clementi Gradus (G.); Turner's Octave Studies (K.); Moscheles, Opus 70 (O); Mason's Octave Studies (Touch and Technic), Czerny, Opus 299, Book I, Loeschorn, Opus 136, Bk, II (R.).

Chopin Preludes, Bach Suites, Mozart Fantasias (B.); Murmuring Spring, by Bohm (C.); Mozart Fantasia in C Minor, Beethoven Sonata in D, Chopin, Grand Va'se. Chopin. Simpler Nocturnes, Schumann, Fantasie Stücke, Schubert Impromptus and Moments Musicals, MacDowell's Sea Pieces, Grieg's Am der Frülling and Papillon (E.); MacDowell's Poems After Heine (H.); Beethoven, Opus 13, Schumann Fantasie Pieces, Schubert Impromptus, Chopin Nocturne, Opus Weber, Rondo, Tschaikowsky, Opus 9, 10 and 19, Dvořák, Humoresque, Delahaye, Columbine Minuet, Lack, Valse Arabesque (K.); Beethoven Sonatas, Opus 2 to 53 (O.); Nevin's In My Neighbor's Garden, Holländer's March. Sinding's Frühlingsrauschen (R.).

#### GRADE SEVENTH

TECHNICAL EXERCISES:

Velocity Exercises in Scales and Trills (B.); Franklin Taylor Arpeggios, Book II (C.); Scales up to Metronomic speed 144 (four notes to a beat), Arpeggios up to Metronomic speed 120 (four notes to a beat) Scales in thirds and sixths (E.); Czerny, Opus 740 (H.); Kullak Octave Studies, Books I and II (G.); Philipp Technic (K.); Taussig, Daily Studies (O.); Scales in Contrary Motion, continue other technical work and begin Trills (R.).

Czerny, Opus 299 (I and II), Bach Inventions, I to VIII, play slowly (B.); Concone, Opus 25 and 30 finish Kullak Octaves, Krause, Opus 50, Little Preludes and Fugues and movements from Bach Suites (E.); Arthur Foote, Nine Etudes, Opus 27 (H.); Moscheles, Onus 70 and Onus 95 (G.): Selected Heller Studies, Studies Selected from Loeschorn (K.); Selected Studies (Etudes) from Chopin's Etudes (O.); Bach, Two and Three Part Inventions, Cramer Etudes (von Bülow), Neupert, Twelve Octave Etudes (R.).

Bach Suites, Schubert Impromptus, Grieg Album, Raff Minuet, Opus 163 (B.); Guirlandes, Godard, Prelude in E Minor (not Opus 35), Mendelssohn (C.); Beethoven Sonata No. 3 and No. 9, Chopin Preludes, Impromptu in A Flat, Etudes (Butterfly and Aeolian Harp), Chopin, Schumann, Faschingschwank, Schubert Sonata in A Minor, MacDowell, selection from First Suite, Liszt, Liebestraum in a Flat (E.); Mendelssohn, Rondo Cappricioso (H.); Bach, Well Tempered Clavichord, Beethoven Sonata, Opus 53, Schubert-Liszt Songs paraphrased for piano, Schumann, Papillons, Chopin Polonaise, Opus 40 (G.); Nocturne in E Flat by Chopin, Valse Chromatique, Godard, Three Mazurkas

by Kotzschmar (K.); Beethoven, Opus 53 to Opus 111 (O.); Impromptu in C minor, Reinhold, A la bien aimée, by Schütt, Arabesque in E, by Debussy (R.).

#### GRADE EIGHTH.

TECHNICAL EXERCISES:

Trills, Arpeggios and Octaves, Scales in Double Thirds and Sixths (B.); Foote's Etude Album, Czerny, Opus 299 and Opus 740 (C.); Raising Scales. Arpeggios, Trills and Octave Studies to higher Tempos (E.); Clementi, Gradus ad Parnassum (H.); Taussig, Daily Studies (G.); Philip Technic (K.); Taussig Daily Exercises (O.); Pischna, Daily Exercises, continue other Technical Work (R.).

STUDIES .

Chopin Etudes selected to suit the pupils' needs (B.); Burgmüller, Opus 109 and Bach Two Voice Inventions (C.); Seeling Studies, begin Bach Well-Tempered Clavichord (E.); Moscheles, Opus 70, Book I (H.); Henselt, Opus 2, Chopin, Opus 10 and 25 (G.); Cramer Studies (von Bülow Edition) (K.); Studies Sclected from the Chopin Etudes (O); Selected Studies from Czerny, Opus 740, Jensen, Opus 32, Book 3 (R.).

PIECES:

Beethoven Sonatas, Numbers 1, 14 and 2, Raff's La Fileuse, Mendelssohn's Spring Song (B.); MacDowell's Perpetual Motion (C.); Beethoven, Sonata Pathetique or the Moonlight Sonata, Chopin, Fantasie-Impromptu, Ballade in A Flat, Liszt, Waldesrauschen, Mendelssohn's Rondo Cappricioso, Rubinstein's Kamenoi-Ostrow, Moszkowski Waltz in A (E.); Beethoven Sonata, Opus 90 (H.); Beethoven, Moonlight Sonata. Chopin Ballade in G minor, Liszt, Liebesträume. Chopin Scherzo in B flat Minor, Rubinstein's Barcaroles (G); Witches' Dance, MacDowell, Nocturne in D Flat, Dohler, La Truite, Schubert-Heller (K.); Schumann, Opus 13 and 17 (O); Variations in E Flat, Mendelssonn, Prelude from Suite in E minor, Mac-Dowell, polonaise in B major, Paderewski (R.).

#### GRADE NINTH.

TECHNICAL EXERCISES:

Doring Octave Studies, Opus 24, Selected Cramer Etudes (C.); Chopin Etudes, Opus 10, Numbers 1, 2, 4, etc. (H.); Joseffy School for Advance Piano Playing (G.); Philip Complete Technic (K.); Kricek Piano Athletics (O.); Philipp Complete Technic and Gradus ad Parnassum, Scales in Double Thirds and Sixths

Bach Preludes, Selected Chopin Etudes (B.); Selections from the more difficult Mendelssohn Songs Without Words, reading works of standard composers in this grade, Bach Fugues (C.); Bach Fugues (E.); Chopin Etudes, Op. 10, No. 1, Opus 25, No. 7 (H.); Liszt, Etudes Transcendentales (G.); Clementi, Gradus (K.); Liszt, Etudes Transcendentales (O.); the more difficult Etudes of Chopin and Liszt (R.).

Bach Preludes from the Clavichord, 1, 2 and 3, Fugue No. 1, Selections from the Chopin Nocturnes and Valses, Liszt, Consolations (B.); Ballade in A Flat (C.); Beethoven Opus 26 or 27, No. 1, or Opus 31, No. 3, Chopin Etudes, Polonaise in A flat, Liszt, Grand Polonaise in E Major, Moszkowski, Etincelles or Caprice Espagnole, Liszt, Campanella (H.); Chopin Ballade in G minor (H.); Beethoven, Opus 57, Weber-Taussig, Invitation to the Dance (G.); Peer Gynt Suite, by Grieg, Kamenoi Ostrow, by Rubinstein, Moonlight Sonata, by Beethoven (K.); Liszt, Rhapsodies (O.); Liebestraum, No. 3, Rachmaninoff's Polichinelle, Moszkowski's En Automme (R.).

#### GRADE TENTH.

TECHNICAL EXERCISES: Exercises selected from the Etudes of Chopin (C.); all Scales with all fingerings, thirds, sixths, etc. (E.); Rubinstein Etudes (H.); Joseffy School of Technic for Advanced Piano Playing (G.); Philipp's Complete Technic (K.); Kricck, Piano Athletics (O.); Routine of Daily exercises selected from material prescribed

before (R.). STUDIES:

Etudes by Chopin, Clementi, Moscheles and Liszt (B.); Preludes and Fugues of Bach, particularly C minor, B flat major, D major (C.); Bach Fugues and Preludes (E.); Liszt Etudes (H.); Liszt-Paganini Etudes, Alkan Etudes, Selections from advanced works of Robert Schumann (G.); Liszt, Etudes (O.); the more difficult Etudes of Chopin and Liszt (R.).

PIECES .

Brahms, Capriccio in B minor, Liszt, Rossignol, Grieg's Holbein Suite, Raff, Valses (B.); Rhapsodie No. 6 of Liszt (C.); Advanced Beethoven Sonatas Chopin Sonata 9 with Funeral March, Opus 35, Liszt, Tarantella, Hungarian Rhapsodies, Rubinstein Staccato Etude, Liszt, Gnomenreigen, Sapellnikoff, Dance of the Elves, Schulz-Elver, Beautiful Blue Danube Waltzes (E.); Brahms' Rhapsodies. Opus 79 (H.); Beethoven, Opus 109, 110, Brahms-Handel Variations, Liszt, Rigoletto, Lucia, Hungarian Rhapsodies (G.); Chopin, Berceuse and Scherzos, Rhapsodies 2 and 12 by Liszt (K.); Concertos of Beethoven, Chopin and Liszt (O.); Chopin Polonaise in A Flat, Debussy, Jardins dans la pluie, Toccato and Fugues in D minor, Bach-Tausig

#### A COMPOSITE COURSE.

all cases the help of a good teacher would make the employed the distinctions given below.

#### THE ETUDE

TECHNICAL EXERCISES: To include only exercises of mechanical or technical nature, such as Herz Scales. STUDIES: To include works written especially to promote some educational object, such as the studies of Czerny, Cramer, Clementi. The Etudes of Chopin and Liszt although placed in this class are in most instances beautiful musical compositions. In the study division the ten grades of the Mathews Standard Graded Course may be used, since this work has complete explanatory notes throughout.

Pieces: To include musical compositions of all descriptions except those described in the Exercise or Study class

#### STUDENT MUST USE OWN JUDGMENT.

The course given is supposed to be representative but by no means all-comprehensive. At the same time the With a view of making the foregoing course more reader is by no means to imagine that the studies and definite and complete, we have prepared a composite books of exercises named are all to be taken. He is course composed of books, studies and pieces which the cxpected to make a wise choice from the works sugintelligent self-help student may employ, although in gested, all of which are appropriate in their grade, Length lists of pieces for each grade are given in the work more profitable. In making this course we have front of each book of the Mathews Standard Graded Course.

#### "I. TOO, AM A MUSICIAN."

Success in a low cause is far less noble than failure in the highest. We witness the works and the performances of the highest artists. We may be unable to equal them, but the endeavor to do so is in itself an elevation. There is a story of a painter who, when he saw the productions of the greatest masters, forgot his own inability, but felt the glory of the aptitude to appreciate what was before him, and in ecstasy exclaimed, "I, too, am a painter!" You go to hear the works of a great musician-to hear Israel in Egypt of Handel, to hear in that the evidence of the utmost mastery to which human genius can attain; you are moved by its sub-limity, and you exclaim, "I, too, am a musician!" Think again of the Persian proverb, "I am not the rose, but I have dwelt beside it," and by the happiness of living in a garden of roses you are in a condition to catch the rose's color, and to carry home much of its beautiful odor; and association with roses will, be assured, leave its impression of beauty on those who have had that good fortune .-Dr. Macfarren.

A COMPOSITE GRADED COURSE								
REPRESENTATIVE TECHNICAL EXERCISES.	REPRESENTATIVE STUDIES.	REPRESENTATIVE PIECES.						
Five-Finger Exercises; Stephen Emery Foundation Studies; Preparatory Touch at Technic, an introduction to Dr. Willia Mason's famous system; Köhler Very Fir Exercises, Opus 190; Philipp's Preparator School of Technic.	's cross Suggestive Studies for Music Lowers (a world for adults); Mathews Stundard Graded Courses, Book I; Bugbee First Grade Studies; Duvernoy, Opus 176 st Book I; Engelmann Primary Studies, Book I.	Engelmann; With the Caravan, by R. Ferber; First Melody, by F. Thome; Sing, Robin Sing, by G. L. Spaulding: Playing Tag by Mary Stein: The Robin						
II. Mason Touch and Technic, Book I; Her Scales and Exercises; E. Biehl, Opus 7, Boc I; Philipp's Preparatory School of Technic.	k Opus 176, Book II; Loeschhorn, Opus 65, Books I II and III; Kochler, Opus 157, Twelve Little Studies, Kunz Canons.	of Fingall's Men, by H. Reinhold; Sunset Vocturne, by E. M. Read; A May Day, by F. G. Rathbun. Standard Graded Compositions, Vol. 11.						
III. Mason Touch and Technic, Book I (continued) Herz Scales and Exercises, E. Biehl, Opus Sook II; Philipp Preparatory School of Technic; Loeschhorn Technics.	J. Sonatinas. Opus 36; Streabbog Twelve Melodic J. Studies, Opus 64; Duvernoy, Opus 120, Books I, II, III; Burgmüller, Opus 100, Twenty-five Easy and Progressive Studies, Books I and II.	by Henselt, Opus 5; Little Tarantelle, by S. Heller; Snowflake Masurka, by N. von Wilm, Op. 8. No. 2. Standard Graded Compositions, Vol. 111: First Studies in the Classics.						
IV. Mason Touch and Technic, Book II.; H. Berens New School or Velocity. Opus 61, Bool I; The Little Puschua; Anna Bush Flint Han Culture. Culture. A system of double-note finge training.	C Opus 24, Books I and II, or Concone, Opus 30, Books I and II; Czerny-Liebling Selected Studies, Book I, I Heller, Opus 45, Twesty-five Studies Introductory to the Art of Phrasing (or Heller Selected Studies); The New Gradus (I. Philipp), Book I, Left Hand Technic.	No. 7; Songs Without Words, by Mendelssolm. Op. 38, No. 4; Frolic of the Butterflies, by Bohm, Op. 282. Standard Graded Compositions, Vol. 1V;						
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VI. Mason Touch and Technic Book III (Arpeggios); Philipp Complete Technic (continued). Czerny Forty Daily Exercises; Leschetisky Method (The Modern Pianist, by M. Prentner).	Two Voice Inventions: Czerny-Liebling Selected Studies, Book III; Cramer-vonBillow Selected Studies, Book II; The New Gradus (I. Philipp), Book VI (Octaves and Chords).	Valses, by F. Chopin; Op. 64, No. 2; Sonata, by Beethoven; Op. 14, No. 2; Valse Romantique by Moss						
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Pischna Daily Studies; Joseffy School of Technic for Advanced Pianoforte Playing; Hanon The Virtuoso Pianist.	Mathews Standard Graded Course, Book IX; Bach Fugues, Chopin Etudes, Clementi-Tausig Gradus ad Parnassum; Czerny, Op. 365, School of the Virtuoso.	Sonata, by Beethoven, Op. 28; Nocturne, by Chopin. Op. 15, No. 2; Fantasie Imprompts in C2 minor, by Chopin, Opus 66; Tarantel'a (Napoli), by Lesche- Opus 2. Opus 39, No. 5; Papillons, by Schumann.						
X. Complete review of the entire Mason Touch and Technic. Complete review of the tech- nical systems described in Grade IX.	Mathews Standard Graded Course. Book X; Bach Fugues; the difficult ctudes of Chopin and Liszt, Godowsky-Chopin Etudes, Alkan Etudes, Sandard Concert Etudes.	Liszt Rhapsodies, Advanced Beethoven Sonatas, Chopin Ballades, Scherzos and Sonata, Opus 35; Rubinstein Etwies de Concert. Brahm's Rhapsodies, Concertos and Advanced Concert Pieces.						
Concert Pieces.								



### OFFENBACH'S GREATEST OPERA, "TALES OF HOFFMANN"

HOW "THE TALES OF HOFFMANN" WAS WRITTEN. Jacob Levy, born



JACQUES OFFENBACH.

June 21st, 1819, at Offenbach - on - Main (Germany), who later. as Jacques Offenbach was to become one of the leading operatic figures of Paris, d'ed Oct. 5th, 1880, a greatly disappointed man. He knew that his opera The Tales of Hoffmann was his greatest work and he was more than anxious to hasten the rehearsals so that he could at least see a performance before the close which he knew was soon to come.

This son of a Jewish cantor, whose melodies, like those of Balfe, have eternal vitality, had met with a kind of success he did not relish. In twenty-five years he wrote ninety operettas, mostly of the trivolous opera bouffe type. In the meantime the immortal Wagner had come along with his dozen great works which Offenbach knew were destined to outlast his more or less ephemeral successes. Consequently he put forth his best labors and produced The Tales of Hoffmann based upon the stories of the German author E. T. A. Hoffmann, then very popular in Paris. The opera was given for the first time in Paris at the Opera Comique in 1881. Although revived frequently in Germany and France, it owes its present vogue in America to the genius of Oscar Hammerstein, who revived it at the Manhattan Opera House a few years ago. Much of its success is based upon the luscious barcarolle, O Night of Love, which is hummed and played and whistled

#### THE STORY OF "THE TALES OF HOFFMANN."

PROLOGUE: Scene. A wine cellar in Nürmburg. Hoffmann, a poet, plans to tell his companions about his three love affairs. Each following act is a complete little operetta describing one of these love af-

ACT 1. Scene, Home of Spalansani, owner of the life-size mechanical doll, Olympia, whom he represents as his daughter. Coppellus, half owner of the doll, causes Hoffmann to buy a pair of spectacles which make the poet think the doll alive. He dances with the beautiful doll and fa'ls enraptured in a swoon and breaks his glasses. The doll dances off, only to be smashed to pieces behind the scenes. Coppelius tells Hoffmann he has been in love with a mechan cal figure.

ACT II. Scene. The Venetian home of Giulietta, a beautiful daughter of "the city of the Doges." The wizard Dapertutto has induced the beautiful but wicked Giulietta to purchase her lover, Schlemihl's, shadow with her love. He now induces her to buy Hoffmann's reflection in a looking-glass in the same manner. After the conquest of Hoffmann, Giulietta is seen floating away in a gondola with her arms around another lover. Hoffmann is in despair.

ACT, III. Scene. Rath Krespel's House. Krespel's daughter Antonia is forbidden to sing as she shows signs of going into a decline. Hoffmann comes and urges her to sing, which she does. Dr. Mirakel, the physician who poisoned her mother, comes and reveals that to sing again would mean death. Hoffmann begs her not to sing again. Mirakel, in Hoffmann's absence, induces her to sing, and she dies.

EPILOGUE. The wine cellar again. Hoffmann is to console him and waft him to sleep.

The Scene shown above is that of Act II in which the famous barcarolle is introduced. The photo is that of a Berlin production.

#### FAMOUS SINGERS IN "THE TALES OF HOFFMANN."

The fact that twenty principal and secondary characters figure in this opera makes it particularly difficult to tell the plot in concise It is really form three little operas, each with a complete cast and plot in one. The evil spirit trying to overcome Hoffmann is represented in the first act by Spalansani, it the second act b Dapertutto and in the third act by Dr. Mirakel. Hoffmann's beloved is represented in



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MAURICE RENAUD

the first act by Olym pia, the mechanical doll, in the second act by Giulietta and in the third act by Antonia. The whole play is set in the main plot which represents the wicked but rich Lindorf trying to induce the fickle singer Stella to give up her love for Hoffmann. To do this he induces Hoffmann to reveal the secrets of his past. Stella, Olympia, Giulietta and Antonia may be taken in turn by one singer, as indeed may the roles of Lindorf, Spalanzani, Dapertutto and Dr. Mirakel. This permits of a small cast or a large one at the producer's discretion. None of the singers in the original Parisian production is widely known to American readers. Those who participated in the Hammerstein productions in New York were Renaud, Dalmores, Gilibert, Trentini, Cavexhausted and intoxicated. The Muse of Art comes alieri, Zeppilli, Mariska, Aldrich, Cisneros and

I in Maurice Renaud, the distinguished French The actor-baritone made an enviable American reputation in this work.

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#### By PRESTON WARE OREM

VALSE CHARMEUSE-E POLDINI

A portrait and sketch of this composer will be found in another column. Although best known by his "Poupée Valsante" (Dancing Doll), all his piano pieces are such as to command attention. Poldini is particularly happy in his waltz themes. Genuinc originality in the treatment of the waltz is extremely rarc. "Valse Charmeuse" is a fine specimen, full of deliciously piquant and characteristic effects. All signs of phrasing and expression are the composer's own and should be rigidly observed. Much freedom of tempo is desirable in a piece of this type. Charmeuse means bewitching; this indicates the character of the interpretation. A good fourth or fifth grade pupil should do well with this piece,

#### BELL RINGING-PETERSON-BERGER.

This is a fine characteristic piece by a contemporary Scandinavian composer of much talent and originality. The design of this piece is that of a gradual crescendo leading to a tremendous climax followed by a decrescendo and dying-away effect. The chiming of bells is very cleverly suggested, and the harmonic scheme is bold and dignified. An excellent study or recital piece.

#### DREAMS-R. WAGNER.

"Träume" (Dreams) is one of a group of five songs composed by Wagner in 1862. Two of these songs, "Träume" in particular, are sketches or studies for the music-drama "Tristan and Isolde." In this they resemble the sketches made by painters preparatory to some great pictures. "Traume" is often sung in recital and concert, and is a great favorite. It has been arranged as an instrumental number in various ways, and makes a beautiful piano solo. As a guide to the player's interpretation, the text of the song is given. Those who are familiar with "Tristan and Isolde" will recognize many characteristic touches

#### AT EVENING-1. J. PADEREWSKI.

Paderewski has been one of the most popular of all pianists. While he has not been a voluminous writer, his piano compositions display many of the qualities which have endeared him to the public as a player. His "At Evening" s truly planistic in its idioms and extremely modern in its harmonic schemes. Note particularly the harmonies in the sixty-fifth to the seventy-second measures and the effect of the F sharp added to the final chord in A.

#### VALSE CHEVALESQUE-L. J. O. FONTAINE,

This is a sonorous waltz movement by a composer who is well known to our ETUDE readers. We consider this one of Mr. Fontaine's best pieces. It is melodious and full of color. In playing it one tom, calls to mind instinctively some scene of splendor or festive occasion in which knights and fair ladies mingle in the dance.

#### THE LITTLE MARCHIONESS-PAUL WACHS.

This dainty number may be compared to a bit of Dresden china or to a Watteau painting. It is in the style of an old-fashioned gavotte, danced by stately court ladies and gallants. Play it lightly and precisely. Paul Wachs, in common with a number of other French composers, has a knack of

#### FROLICS-M. GREENWALD,

This piece is in the popular intermezzo style. The themes are all lively but well contrasted, and the rhythms have a fascinating lilt. Pieces of this type should not be played too heavily, especially in the accompaniment, but rather lightly and with delicacy.

#### REVERIE-B. WOLFF.

standpoints. This is an excellent third grade re-

#### LOHENGRIN (PIPE ORGAN)-R. WAGNER.

The introduction to the third act of "Lohengrin" has long been a favorite number at orchestral con-certs. The strong opening theme is both inspiring and uplifting, as is the famous bass melody with its triplet accompaniment. In common with many other instrumental numbers by Wagner, this piece may be played on the organ with excellent effect. It will make a fine recital number, or it may be used as a postlude for festal occasions.



EDUARD POLDINI.

#### CONESTOGA-A, GEIBEL.

This number is taken from a very attractive set of second-grade teaching pieces by Mr. Geibel, entitled "With Nimble Feet." They are all characteristic dances. "Conestoga" is an Indian dance with a highly suggestive melody, the accompaniment imitating the monotonous drumming of the tom-

#### HARMONIOUS BLACKSMITH-(FOUR HANDS)-G. F. HANDEL,

This celebrated air with variations was originally published as "Handel's Fifth Favorite Lesson from his First Suite of Pieces." The title "Harmonious Blacksmith" was attached to it later, Several quaint stories are told as to how it acquired this latter title, but none are well authenticated. In fact, there is doubt as to the origin of the theme itself, although the variations are unquestionably Handel's This piece in its original form was a solo number of other French composers, has a shade of the harpsichord, although it was often played on the organ. It has since been arranged and tranown. scribed in various ways. Among others it makes a scribed in Various ways. Among others it makes a very acceptable piano duet, as here given. The great popularity of this piece is probably due largely to the beauty of the theme itself, as well as to the clever manner in which the variations are worked up, each one increasing in interest and elaboration.

### FRAGMENT FROM CONCERTO-W. A MOZART,

Mozart wrote twenty-five concertos for piano with As a writer of modern teaching pieces of easy orchestra; of these the one in D minor has proved and intermediate grade Bernhard Wolff has been one of the most popular, much of this popularity

highly successful. His "Reverie," in addition to its being due to the lovely slow movement, a fragment mgmy successius. His revene, in securior to its being use to do region. The study of this and tunefulness and plessing qualities, has real educational value both from the exclusical analogosical similar quotations from the classics serves to disseminate a more intimate knowledge of these great works and to add greatly to the interest in them. especially so since opportunities for hearing the concertos are infrequent.

#### BARCAROLLE (VIOLIN AND PIANO)-I. OFFENBACH.

Interesting material regarding the "Tales of Hoffmann," from which this barcarolle is a popular excerpt, will be found in another department of this number of THE ETUDE. In the opera the barcarolle is an ensemble number for solo voices, chorus and orchestra. It sounds well in all arrangements, however, and makes a particularly good violin number. The success of this number appears to be due chiefly to its fascinating, swaying rhythm; the melody and harmonies are extremely simple.

#### THE VOCAL NUMBERS.

A new song by Henry Parker is always welcome. His "Abide with Me" should prove one of the most popular solo settings of this well-known text. It is melodious, expressive and dignified,

"Dear" is a song of popular type by the wellknown Italian bandmaster, Guiseppi Creature. 1t is also published as an instrumental number, and as such has been performed by the composer with great success during the past season. It will make a good teaching or eucore song.

#### EDUARD POLDINI.

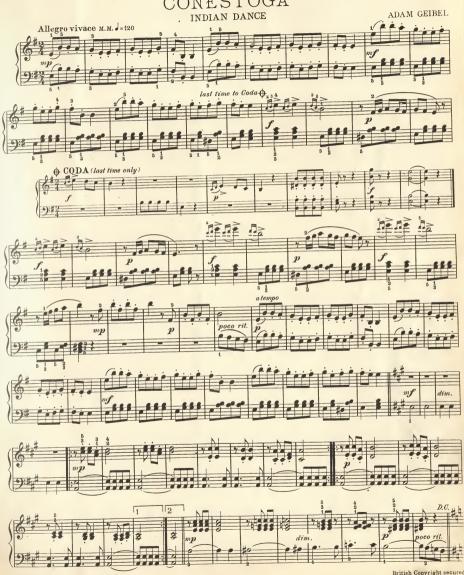
EDUARD POLDINI, whose portrait appears on this page, has won a remarkable reputation among lovers of the beautiful in pianoforte playing, although only a very few of his pianoforte compositions have been heard. I oldini was born in Budapest June 13, 1869. He graduate I from the National Conservatory of the Hungarian rapital with high honors. Upon the advice of Brahms went to study with Mandyczewski in Vienna. This was followed by other years of study in France and Germany. After this he removed to Switzerland and has lived for the most part in the land of ice-crowned peaks geous lakes. With the exception of a few choral arks. songs, etc., Poldini's works best known in Am almost exclusively exquisite gems for the piano. is a charm and individuality about the works dini which has engaged the attention of God Grünfeld, Leschetizky, Rosenthal, Sauer Carren Mrs. Bloomfield-Zeisler. Poldini's operettas have sound favor in Europe. Among them are Nordlicht, garten, Der liebe Augustin (Ballet), Cartouche, Devins The Vagabond and the Princess, Die Guten Alte Zeiten, The Fairy Tale Singspielen, for young ilk-Dornröschen, Aschenbrödel and Die Knusperhexe. His best known pianoforte pieces are The Dancing De Marche Mignonne, Valse Serenade and The Musi Box. The Valse Charmeuse, published for the first time in this issue of THE ETUDE, is characteristic of the iudividuality and delicate finish marking all of the Poldini piano pieces. Originality in style and treatment are rarely so beautifully combined with simplicity and

#### THE CHRISTMAS ETUDE.

As in past years the Christmas Exude has been planned as a special gift issue. Never before, however, have we been able to offer so many exceptional features. The international eminence of such contributors as Mme. Cécie Chaminade, Herr Eugen d'Albert, Frederic Corder, Mr. Dalton-Baker, as well as other notable features will naturally create an unusual demand for this issue. Consequently we carnestly request our friends who intend to send copies of this issue to music lovers as a Christmas gift, to inform their dealers as far in advance as possible just how many copies they will require.

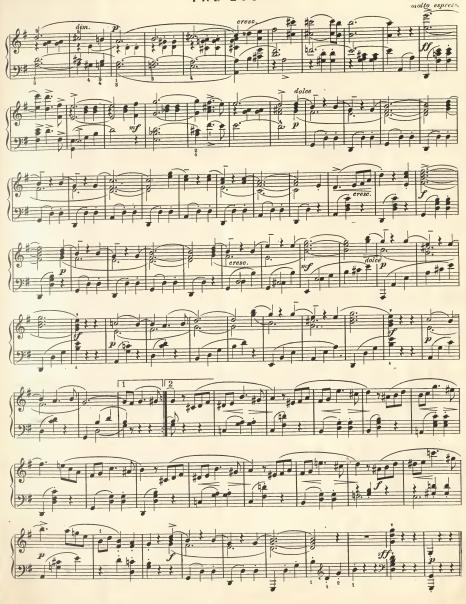
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### CONESTOGA



# VALSE CHARMEUSE

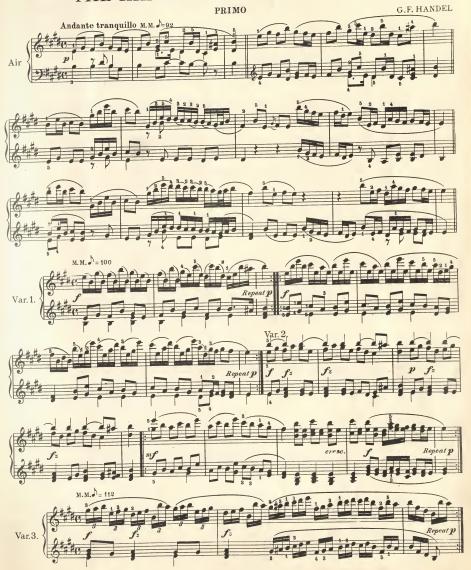


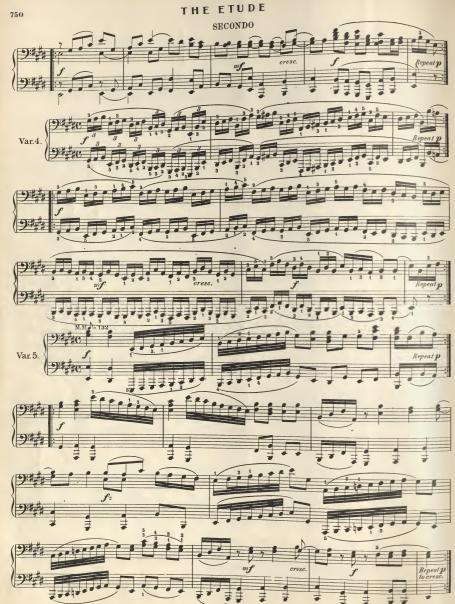


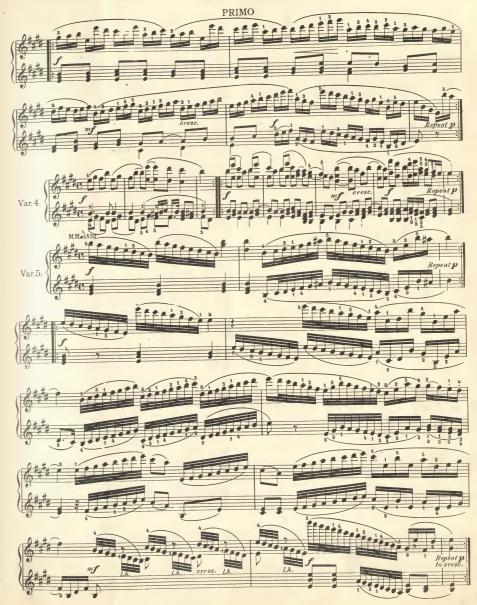
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THE HARMONIOUS BLACKSMITH





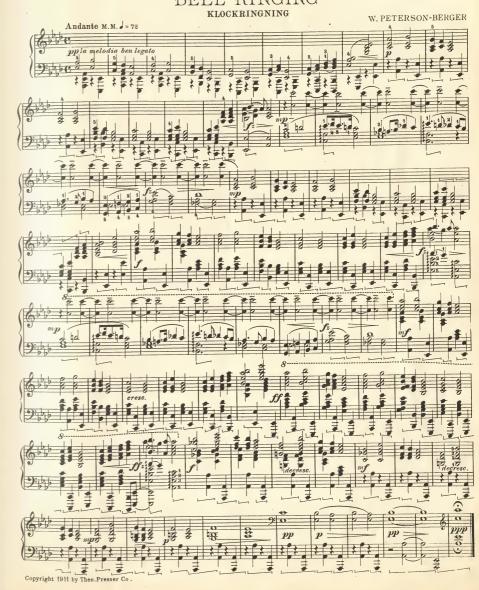




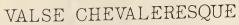


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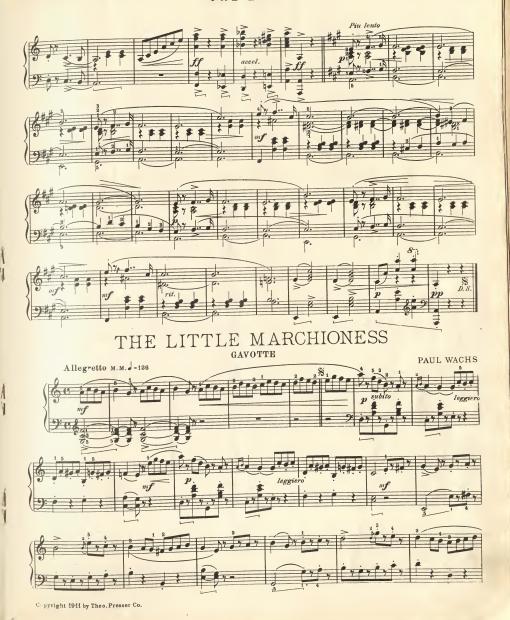
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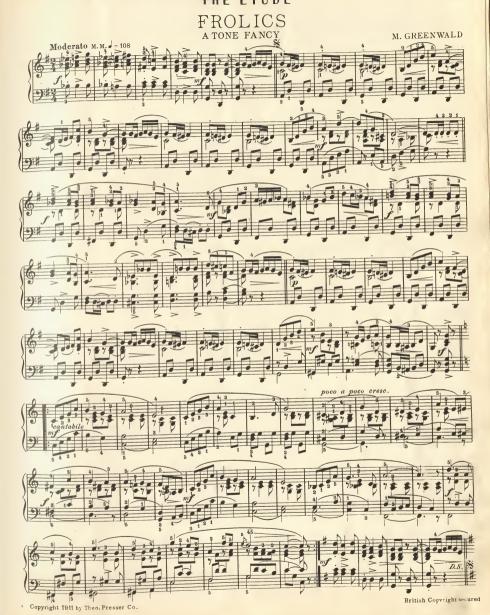






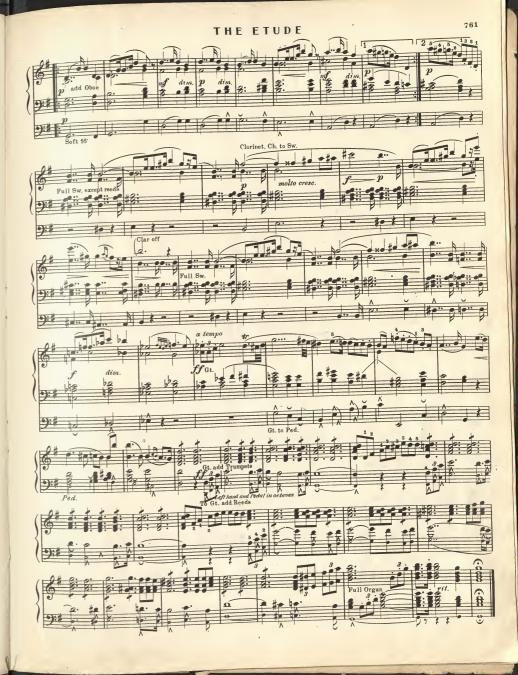




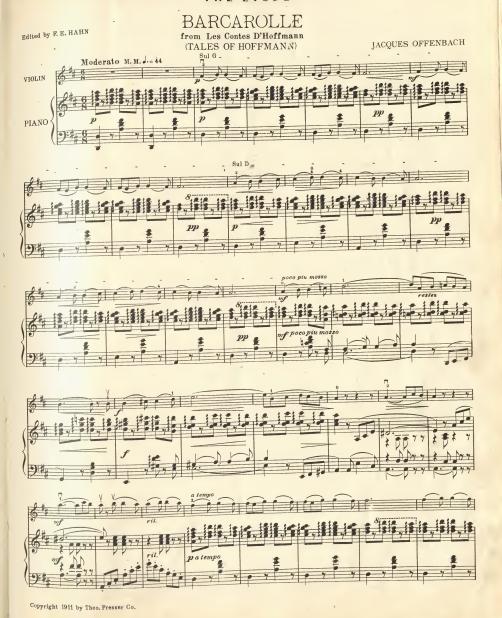




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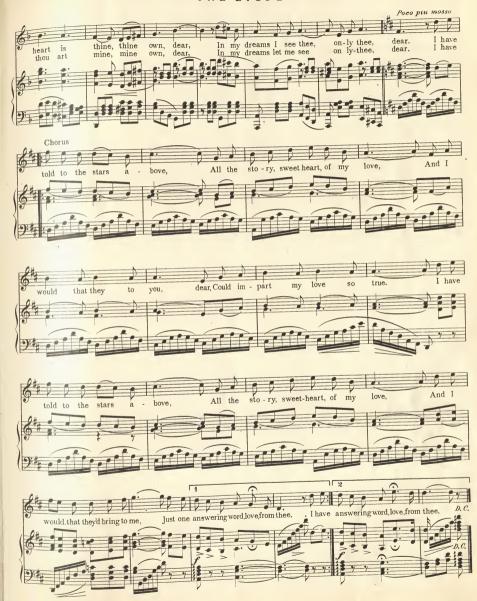












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# ABIDE WITH ME

HENRY PARKER





"THE TIED GATE."

A Recital Game for Club Use.

BY J. SHIPLEY WATSON

the equivalent in musical signs.)

(In place of the italic words write out

BESS, hold that gate open!" said Kate

answered Bess, slowly. "I don't care if it is!" snapped off Kate in a loud voice. Kate had a high soprano voice, very

sweet and very, very soft. One naturally fell in love with Kate. She was

pretty enough to turn her head, and

"swell" enough to work havoc in the

She could sing the lightest songs and

trill the fastest, softest trill. She was

in time for all the fun, and little by little

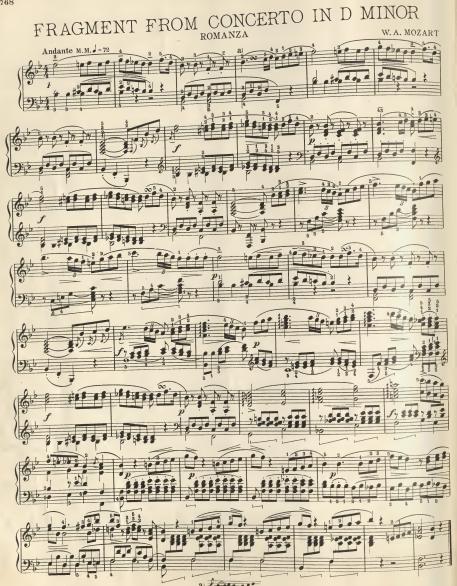
vivaciously, and she rolled her bright

"Well, our friendship will end right

eyes with expression.

talking as fast as possible. "It's tied,"

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#### A DAY IN THE FOREST.

An Autumn Recital

BY AMY O. STENVALL.

(The teacher reads the text or has the pupil who is to play the following piece learns the text preceding the piece and recites it.)

THERE is an indescribable something in the very air which thrills everyone at the thought of spending a day in the woods Old Mother Nature bewitches us. The hot, dusty road is not a dull, weary way that day. How keen the eye, how sharp the ear to see and hear the delights of the wayside. Whether riding or afoot, there is pleasure and charm everywhere in "Going to the Woods."

#### Going to the Woods-Esseling.

The sun floods the earth with the bright The forest, still and mysterious, s far as eye can reach. Gently eeze plays among the tree-tops. ches of sunshine fleck the cool the within Upon the air comes voices, whose spell there is no in them are the magic and the woodland. "Come, come," voice, "there are no pleasures Through the "Entrance to the never-ending beauties of Scenes" invite us.

### Entrance to the Forest (from Forest

"Follow me, follow me," a rippling, voice calls as you enter. Turn-markling "Forest Brook" flashes a smiling welcome. Never stopping, never changing u inding in and out among the trees, now gurgling in the shadow, now the sunlight, the "Woodland eads further within.

#### H'moderned Brooklet-GENSCHALS.

bubbling spring, ascending a through the tall grass, now in now in the sun, a path leads cottage hid among the trees. winging stride, a youth, fair of trong of limb, hastens to the Within an aged grandmother sits, waiting with a glad welcome for his

#### Hunter's Call-BOHM.

Borne upon the gentle breeze comes a ragrance which there is no mistaking. of the sunbeam, kissed by the soft winds the Queen is the rose—"Rose Petals."

### Ideas for Fall Club Work with Young Folks' Musical Clubs

Resting for a moment by the brookside, sight than the "Flight of the Butterflies."

#### Flight of the Butterflies-Wilson.

Did you ever listen to the Brook, as it goes singing through a shady valley? Come and rest awhile on the soft velvet carpet, while it chants its little lay, It sings of springs, as clear as crystal, cold into the sheltered hollow, where a band as ice, of bees and birds, grasses and flow- of gypsies have made their camp. The inlittle fishes like to play. Of sun and stars, within, the grotesque shapes in the shadof all the beauties of earth and sky, ows, the startling distinctness of those in "Softly Sings the Brooklet."

#### Softly Sings the Brooklet-Wenzell.

On a clear summer day what content to women are busy with their evening tasks, gate episode, lie looking up toward the sky and see the winds and leaves at play. Graceful of ful of movement, flit in and out in their motion and musical of sound are the "Flut-

#### Fluttering Leaves-Franklin.

After wandering about for a while, no stranger sight was found than that of a Gypsies. Overhead is the Harvest moon, man sitting in a clearing, with a large underneath the velvet turf. From the hawk resting on his arm. Clad in fanci- zither comes the music as fanciful as the ful hunting suit, he looked like a man of people. Motion and music are one in the medieval days when this sport was at its height. Tiny specks dot the blue over-head. Like a flash, the bird is off, rising swiftly to meet the prey and darting speed. ily here and there, a shrick, and victor and the fire is out. Overhead the stars, all vanquished fall at the "Hunter's Call."

A large musician with a large violon-Somewhere blooms the lovely roses. Like cello hailed a hansom. "Drive me to an invisible thread, the scent guides to a King's Hall," he said. When, after a lonely dell. With such a setting Mother hard tussle, he had wedged himself and Nature has dealt a lavish hand. Clamber-his instrument into the limited area of ing over fallen trees, trailing on the the cab, the driver cracked his whit ground, twining in and out among the and drove off. They reached the hall grasses everywhere is exquisite profusion. The musician alighted and took out a Master artists lent a hand to make such shilling. "What's this?" demanded the perfection. Tinted with a delicate touch driver. "Your legal fare," said the till overflowing with sweetness, earth and fare for carrying you," retorted the heaven richly gave to this glorious cre- jehu, with a direful glance at the bulky ation. Of all the loveliness that grows, instrument, "but what about that there

Harpsounds of the

Shadows lengthen; over the Earth there comes a gay company. It is the spreads a dusky veil. Only towards the whole neighborhood. airy, graceful butterflies stopping for a West rosy streaks of light peep through dainty sip. Then, rising on fluttering the trees. The intense quietness of late wings, they beckon to a merry race. Here afternoon is no more. The birds pour she became the pet of the town. But and there, turning, twisting everywhere, forth their vesper hymn. All the myriads that morning Kate was not very sweet is the eager chase of the butterflies. Oh! of living creatures are busy preparing for dainty little fellow, we knew you would the night. Familiar sounds take weird and her voice was not very soft. was angry and spoke more slowly, accenting her words. "Hold that gate open!" "But it's tied," rereated Bess. at last seek the woodland beauties. He, shapes, well-known sounds startle. The the gallant, in black and gold, comes to mystery of the woods has begun. Look, woo the modest violet. Never a lovelier there flashes an old flame. It is an unfortunate wayfarer who falls under the spell of the "Will o' the Wisp."

Children, brown from the sun and grace

romp. Wild and free is the life in a

DUET-Camp of Gypsies-Behr.

Valse Caprice-ATHERTON.

around is night. Ended is the day in the

A pause in the dance, the music stops;

Always graceful are the steps of the

"Camp of Gypsies."

'Valse Caprice

here if you don't un-tie it. You needn't The Will o' the Wish-Jungmann try to bar me out; it's a base thing Yonder over the hilltop is a ruddy glow. It is like the full moon rising on a misty Bess saw it was no use, so she pushed night. Coming nearer, one looks down the gate open with a sudden bang and.

running as fast as possible, reached the front step. Taking a step and a half at ers, of tiny falls and limpid pools, where tense blackness without, the great fire a time, she rushed into the house, strik ing Major See and banging the door so loud that a vase fell with a crash to the the light make most fantastic pictures. floor, and Bess, tripping over the ruo Scattered about in groups sit the dark- measured her length upon the floor. She hued men, smoking and talking. The had to rest a long time after the tied

#### A PERTINENT COMPARISON. Few Americans know that the greatest

virtuoso can find an audience of music lovers in America which does not exist in either Italy or France. This is particularly the case with pianists. Dr. Oscar Bie says in his monumental History of the Pianoforte: "To-day a tour in America is almost a matter of course in the life of every virtuoso. Countries like France and Italy are shut off from a great international intercourse of this kind, since their concert life, and especially their cultivation of the piano has never unfolded itself." Outside of a few leading cities in each of these countries, America has far outstripped these Old World lands in piano study and piano appreciation It is safe to say that a great piano virtu oso will draw audiences ten times as large in America as in Italy or in France



THE TEACHERS' ROUND **TABLE** Conducted by N. J. COREY



#### PASSING DISSONANCES.

"Will you kindly inform me if it is correct to play a note sharped in one hand, and natural in the other, as for instance, in the following



"Ought not the C in the second group in the hass to be made natural to correspond with the C in the trehle? One teacher tells me to play natural, another not. Which is correct." M. P.

The question of dissonances is a great stumbling the country. block to those with little theoretical training, and especially to singers. Those whose knowledge is small believe that dissonances are something to be avoided. Farther experience, however, shows that the pages of music are literally peppered with them. They stand for the active impulse in music, while consonances stand for the factor of repose. They not only occur as passing effects, as in the example quoted, but are frequently found on the accent. It a curious fact that inexperienced musicians are shocked if they find the interval C and C sharp occurring in a piece of music, but will accept C and D flat, which produces exactly the same effect, with perfect complacency. If you had carried your observation a little farther in your example, you would have asked what to do with the C sharp in the treble against the constant D in the bass, for these also form a half step. The fact that one is diatonic and the other chromatic makes no difference in the effect upon the ear. Strike the following interval, E flat and D, a major seventh above, on the piano and reiterate it. Not very agreeable is it? Now play the following passage:



It would be equally correct to make it two-four time and draw the bar line after the first chord, thus bringing the strong first beat accent on the dissonance. But what has become of your harsh dissonance? Would you have noticed its presence had it not been pointed out? You will find this effect in many familiar melodies, such as Home, Sweet Home, or Blue Bells of Scotland, and it is the dissonance that adds the touch of pathos to them. The correctness of dissonances depends upon the manner in which they are used. To understand this you would need theoretical knowledge. Meanwhile the passage you give is perfectly correct just as written. Furthermore, examine every piece you play, and see how many dissonances you can find. If you isolate them and strike them repeatedly on the piano, you will find them disagreeable. But if they are properly introduced and resolved when used in music, they constitute one of its most beautiful elements.

#### MUSIC AND SCHOOLS.

"Is the much teacher in the East compelled to teach all public school and pills and teacher in the Cast compelled to teach all public school and pills and teacher that the children so crowded with work that the school teacher discourases them from taking the control teacher discourases them from taking the control teacher discourases them from taking the control teacher of the control teacher than the control teacher that the control teacher

It is doubtless true that in the majority of schools pupils cannot give time to their music during school hours. A strong effort is being made in the musical cities school children are given credits for their music

the same as their other studies, and eventually the practice will doubtless become universal. It certainly should be so, for as it is now those who show a special talent for music are very much hampered in making a study of it during the years that are most important for a player. The foundations for a brilliant technic should be laid during a person's younger years, long before twenty. Evolution along this line must be slow because of the widespread ignorance concerning music and its requirements, even among people of high education. When the proper system of credits is secured for all schools, then any student may substitute music for certain high school studies not so important for him in his chosen profession, if it be his desire to become a musician. You should make it a part of your mission in life to bring about this desired condition in the public school system of

#### LOSS OF FINGER CONTROL.

al, I have a puni between grades 4 and 5 who has all the essentials of good piano playing, but loses control of many larges. The origin of the fault seems to his negers the origin of the fault seems to his his fourth land, the control of the fault seems all collapse. Can you advise any long of the fault seems all collapse. Can you advise any long for this can be seen to the fault seems of t unger the diggers all collapse. Can you advise any one for this?

"How should a pupil's practice time be distributed between exercises, sentiati and piece?

"S, Plense name a good book for beginners on the plane."—M. R.

1. Granting that the fingers have been well and correctly formed and trained in their work, and that you have used exercises for developing the strength and facility of the fourth and fifth fingers (and this means that they have been carefully and cautiously treated for months), I should say that your pupil needed the advice of a doctor or surgeon. Such a condition of muscular collapse may be due to poor circulation, or other conditions that only first-class medical inspection at first hand can diagnose.

2. Does "exercises" include etudes? Many teachers carelessly use the term exercises for etudes. If your pupil can set aside two hours, the following formula is a good one:

Exercises,	scales,	arpeggios,		
scales, etc				
Etudes	., e		25	
Sonata				
Pieces				
Memorizing				
Memoriang				
Total			120	minutes.

3. "First Steps in Pianoforte Study," by Presser. Standard Graded Course. For tiny tots, Kindergarten Method, by Batchellor and Landon.

#### MUSCLE CRAMPS.

"May 1 ask your drive as 10 the full oring?

"May 1 ask your drive as 10 the full oring?

ramp in any right head As 1 live of a nach
sixteen miles from town, I have ritled on Tue
sixteen miles from town, I have ritled on Tue
sixteen miles from town, I have relited on Tue
sixteen miles from town, I have relited on Tue
sixteen miles from town, I have
sixteen miles from the miles of the sixteen
sixteen miles from the miles of the sixteen
to the miles of the miles of the miles of the
just above the most of overcomine this, as ny daily
practice gives me much pleasure here where innoments are few?

LAY your hand and arm on the table, perfectly relaxed. Raise all your fingers (excepting the thumb) up and down gently, avoiding all feeling of constriction. Then experiment on the hand, raising in same manner from the wrist. Next, placing the tips of the fingers upon the edge of the table, oscillate the wrist and forearm up and down with the same freedom and relaxation.

Now the question for you to answer is, When prace ticing upon the piano have you felt this same freedom and suppleness? Situated as you are, you will have to be your own doctor, and will need to study the matter carefully before you make your answer. If you have not felt this freedom in your hands while practising there must have been more or less constriction, and constant practice with the hands stiffened might superinduce the cramps you mention. We hear from profession towards rectifying this condition. In many many earnest plano students who are remotely situated, and this test will be a good one for them all.

Have your druggist make you a lotion consisting of one part oil of wintergreen to eight parts of olive oil. Use this several times a day with gentle rubbing. Meanwhile give your hands complete rest from all strain. When a cure seems to be effected, resume your prac-

tice with not more than a half hour daily, which may be increased gradually. Begin on the table, in the manner I have suggested, with thorough tests as to feeling of ease in hands. Then begin with simplest exercises pretending that your hands are on the keys. As soon as they can be made comfortably on the table, transfer them to the keyboard, permitting no feeling of discomfort and strain at any instant. Then very gradually progress from the simple to the complex, ever watching that your hands feel supple, with the keenest attention. Meanwhile Doctor ETULE, having prescribed for you, will be glad to hear in a couple of months what has been the result of the prescription, assuming, of course, that you follow it out faithfully.

#### FAULTY MEMORY.

"What can 1 do for a pupil who memorize easily but forgets quickly? She plays a piece per fectly one week, and 1 tell her she need not put so much time of the first the first period with the keep it in claim in the first period week she is unable to get through it

The fault in such cases lies farther back than the music lessons. The mind is trequently constitutionally incomplete. It requires very intedigent parents to dis cover this early in the child's life. It requires still more intelligent parents to recognize what ought to be done and to see that the child receives special tramme along these lines from the beginning. In ninety-nine cases ou of a hundred, however, they are allowed to drift, rece ing the same sort of conventional schooling as is laid down for all children, when they really should be trained from the beginning, and constantly, in atten-

tion, concentration and retention. You would need to devote no more attention to modern physiological psychology than has been given in popular magazine articles to learn that at birth the mind contains little more than possibilities and tendencies. Also that capacity along any line is largely a matter of brain building, and that wonders can often be accomplished along lines deemed almost impossible, if only the right sort of persistent training is employed. You will perceive, therefore, that you have been pro

sented with the problem of accomplishing what ought to have been begun years ago. These things cannot be taken charge of in the public schools to any great extent, as teaching must proceed along wholesale lines. Not one parent in a hundred understands the situation. or would know what to do if he did. Under these conditions children grow up without any special effort being made to correct tendencies and develop deficient

faculties until they become strong.

Has your pupil persistence and determination, or is she a hopeless and helpless drifter? If the latter, I am afraid your task will be difficult. Constant attention must be given to memorizing. Begin with one well-selected piece and do not let it drop. Insist that it be kept in constant practice. A certain portion of the practice time must be apportioned off for this purpose. Let this be the nucleus of a repertoire of pieces to be played from memory. Constantly add to it as the pupil improves. Unless she understands the situation, however, and is willing to devote herself unremittingly. your task will be a discouraging one, for you are dealing with a physical constitution that is defective. After a year's steady and persistent effort, take account of stock and see if you can discern any improvement.

#### ETHDES AND SONATINAS.

"I WE TUDES AND SURLINGS."

"I We of the Certy-liching relieving and protection and graded Course? "I we recomb protection and Graded Course? "I was a second and the graded Course? "I was a second and the grades" of the second and third grades? "I show the second and third grades? "I show the second and third grades? "I show it is short than the second and third grades" the future rails short the grades and the second and

same.

"4. How soon would advise the playing of scales both hands together?

"5. How would you form the diminished chord of C and G, and do we have diminished chords in the minor?

"A SUBSCRIBER.

1. The first book of Czerny-Liebling should be used in the grade you mention.

2. You will find the collection entitled "First Sonatinas" suitable for your purpose. Be careful, however, and select the very easiest movements, as the collection progresses into the third grade.

3. Long nails are a manifest absurdity for piano playing. Hook-nailed fingers are certainly not compatible with quiet striking of the keys.

#### THE ETUDE

ATTACK.

4 This depends upon the ability of the student. It

is a good plan, however, to have the pupil learn all

the scales in one octave, so that any one can be in-

stantly played at call with each hand separately, after

which they may be learned together. This may be

5. We do not have "diminished chords of C and G."

The diminished triad in C is formed on the leading-

tone B; in G on the leading-tone F sharp. In C it

consists of the notes B, D and F; in G of F sharp,

A and C. In the minor scales diminished triads are

found on the second and seventh degrees. In C minor,

D, F and A flat; on the seventh, B, D and F, the same

DIMINISHED INTERVALS.

(a) In order to form a lesser interval, it makes no

difference whether you lower the upper note or rais;

the lower note of an interval of the same name. A

diminished fifth may be formed by chromatically lower-

(b) The book probably did not intend that you should

(c) This is probably a misprint, as C to E flat is a

(d) This paragraph is sufficiently answered by my

answer to (a). I would add that the whole system of

indicating the formation of intervals is illogical,

bungling and unscientific. E flat is not produced by

lowering E. The two sounds are entirely distinct and

separate. In the scale of E flat major, the tone

Neither in starting to play nor in forming a mental concept of the scale of E flat is it necessary to first

think of E natural and then by some process push it

down a half step. Each sound is an entity by itself,

and the term E flat is the name given for lack of a better one. The whole theoretical process should be

changed so that a student is taught to think that E flat

is put in place of E natural, and not that the latter is

one, and is therefore used by a composer to give expres-

sion to an entirely different musical meaning. He

selects one or the other, according to the effect he desires to produce. Neither does it occur to him that

Each interval should therefore be learned as an entity

by itself, and not as a derivative. It is comparatively simple. In order to do so, however, it is necessary that the student be able to spell all the scales without diffi-

culty; must be thoroughly conversant with them all.

This means that every harmony system should first teach

the scales, for without a knowledge of them it will be

difficult to understand intervals. Assume that the lower

tone of any interval is the tonic of the major scale

formed on that tone. If the upper note of the given

interval is found in that scale, it will be major, or per-

fect. It is easy for them to learn that primes, fourths,

fifths and octaves are perfect, all others major. If the

half step lower, fourths, fifths and octaves are dimin-

ished, and all others minor. If the upper note is a chromatic step lower, seconds, thirds, sixths and sev-

enths are diminished. Some theorists are now listing

fourths, fifths and octaves in this class as doubly dimin-

ished. If the upper tone is a chromatic half step too

high to be in the major scale, the interval is augmented.

Students who thoroughly learn their intervals in this

and finally diminished.

the minor third is derived from the major.

flat has nothing to do with the tone E natural.

infer that a major interval became diminished, but that

ing the upper or raising the lower note.

it first became minor and then diminished,

taught during the first grade,

as in the major key.

minor third.

"Will you kindly tell me, through the Round Tablo, the absolutely correct manuer of witner? This has been criticated by a friend, who says it leads to stiff wrists. He says the proper attack is to throw the hanna up and headwards, without the the wrist may drop. I have noticed this manner of using the hands by players who are behind the categories of the same of the same of the same of the same of reiense is the opposite, or "up-arm." Do a grant as as rule throw the's hands up from the wrist will as a rule throw the's hands up from the wrist will as a rule throw the's hands up from the wrist will as a rule throw the's hands up from the wrist will be used to the say sem number?

There are many able teachers who would tell you that for example, on the second degree the triad would be every kind of "attack" is the correct one, depending entirely on the nature of the passage to be played, Artists so train their hands and muscles that they have them under immediate control and command for any and every possible effect that it may be desired to produce. Therefore piano playing becomes a school of physical training for the arms and hands, from which the training of the entire body should not be excluded. for health is everything, whatever one's calling in life. If for no other purpose than the cultivation of endurance, complete physical training is necessary, for many pianists fail because they have not sufficient endurance to carry them successfully through a difficul. composition, especially of the etude type. Your question would, therefore, resolve itself into-what are the many corret manners of "attack."

There was a time when practically two methods of attack predominated in the piano-playing world—the hammer stroke from the knuckles, for the fingers, and a similar stroke from the wrist, for the hands. This latter is the one you mention in the foregoing letter as advocated by your friend. This movement, however, no longer occupies the predominant position that it did years ago. It is now used for rapid staccato chord work, especially in repetition. It figures largely in rapid octaves, although many great pianists in these use it in skillful combination with other movements of the arm.

The down-arm touch, instead of leading to stiff wrists, if correctly used, is a great preventive of them. The down-arm touch implies great suppleness throughout the entire playing apparatus. It is not amenable to velocity work, however. Possibly you have been trying to use it for this, which may be the root of the disagreement between you and your friend. All chord work requiring sustained and sonorous effects, from pianissimo to fortissimo, should be played by means of the down-arm touch. The old-fashioned slapping motion of the hand working freely on a stiffly held forearm resulted in chords that were hard, cold and brittle, and antipathetic to legato effects.

The up-arm touch is not strictly a method of "re-The same may be said of intervals. One interval is lease," but one of attack in which the release results not necessarily derived from another. In one passage as a secondary motion. Up-arm touch is hardly a a composer may use a major third; in another a minor proper term for release, as the word touch implies the third; in another a diminished third, and in still another idea of attacking the keys instead of merely leaving an augmented third, and in no case any of the four them. For release you should use the expression up-arm movement. We are all of us more or less likely intervals used successively. In no case, therefore, is there any excuse for saying that one is derived from to be caught napping in the precise use of words, hence another. Such terminology may have its uses in teachshould exercise care where accuracy is at stake. ing beginners to understand intervals, but should not be considered from a scientific standpoint. A diminished third produces a very different effect from major

Paderewski and Rusoni belong to the type of pianists who have trained their hands to such a point of absolute control that they can make use of any possible muscular motion at will. This requires years of patient toil and training. They will, therefore, at one time or another, as the need may occur, make use of every possible kind of touch.

#### STARTING IN BUSINESS.

I have a letter from "S. L." which is too long to print, but which describes a condition which is not so uncommon-that of a conscientious worker who doubts whether her education has been sufficient to warrant her taking up the art of teaching. Although now twenty-nine years old, and has had frequent periods of study since the age of nine, some of them having been prolonged for three years at a time under excellent teachers, yet she has scruples as to her degree of advancement being sufficient so that she can begin teaching and honestly recommend

herself to any constituents she may obtain.

Drawing conclusions from "S. L.'s" letter, I can upper note is not in the major scale, but is a chromatic only say that if her study has been properly directed, earnestly studied, and industriously practiced, she is now no inconsiderable musician. I have known many so-called graduates who could play a Chopin Ballade or a Beethoven Sonata as trained by a teacher but who beyond that knew practically nothing. When presented with a new piece they were helpless in the extreme, showing that they had not even learned manner never have to puzzle as to whether a given diminished interval was first major, then made minor. to read and interpret the notes, just like children who could recite a passage from Shakespeare by

rote, but could not read the printed page. But "S. L." indicates far more than this as the result of her somewhat fragmentary education. Although not taken consecutively, yet this should not prevent it having been assimilated in such manner that she can readily bring it to her command.

The greatest criticism I have to offer is that she is too distrustful of her own ability. This often proves a great hindrance to the progress of many. who otherwise have much ability. But with the amount of grounding that "S. L." has had, which is more than many excellent teachers have had, if she has the faculty of classifying her knowledge and applying it, she ought to be able to begin her teaching at once. An open, industrious and studious mind can "study out" many things, even though far from a center of learning, a faculty that cannot be learned by training from the outside, but from one's own personal effort.
"S. L," is living in a remote Western town.

Under such conditions I should recommend that she begin to apply her knowledge at once. Her teaching faculty can only be developed by experience, and not from an expenditure of more time and money under the disadvantages and cramped conditions outlined. Therefore, even longing for more opportunities for study, it will be better to begin building up a class at once, and leave more advanced study to come afterwards. At the age of twenty-nine the finger technic can be increased to but a limited extent. More study will result more in broadening one's musicianship than in a very great addition to brilliancy of execution. This being the case such study will be more valuable after one has taught for a time, for all increased knowledge will be unconsciously referred back to its practical use in the student world. The small amount of money that "S. L." has will be needed to keep her going until the class is started. If she uses it all up in s.udy she will have nothing to live on while the class is being formed, and will have to return to commercial life. After the class is well started, if a whole year cannot be taken for study, there remains the al.ernative of the summer schools, where much valuable assistance may be obtained. Many inquiries of this kind are received. Of course, this answer could not apply in the case of a student who had had comparatively little training; but the total amount of "S. L.'s" training, if added, would amount to several years. In securing a teaching clientele, Bender's 'Business Manual for Music Teachers" will be found

#### UNDIGESTED MUSICAL KNOWLEDGE.

BY FRITH MATHILDE COOK

HAVE you ever stopped to consider why it is that so few persons, compared with the multitude of students, can play a number so that you would care to hear it repeated? There must be something radically wrong, and it is for the wise teacher to determine why the results are at times so pitifully

Can you expect a person to read, write or speak well when he is not sure of his alphabet? Yet every hour of the day teachers are asking the impossible of the'r pupils. From the standpoint of assimilation the mind is not unlike the digestive apparatus of the body. If the stomach is filled with too much food or indigestible food it rebels at once. Teachers who would hold up their hands in holy horror at the picture of an infant eating plum pudding or sausage will give pupils pieces which stand about as much chance of being assimilated mentally as would

the indigestible foods in the child's delicate stomach, Seek with the greatest poss'ble care to avoid giving too difficult pieces or too many pieces at the same time. Endeavor to have the pupil master all the difficulties of technic step by step. Pursue un-erringly along these lines with exercises and etudes. Strive for a better knowledge of note values, sig-

natures and key relations. Let us play so that we may feed the mind, uplift the spirit, and, best of all, touch the hearts of our hearers

MENDELSSOHN is a great landscape painter and his palette has a richness that is unequaled. No one transposes the external heauty of things into music as he does. He is able, conscientious and clever. Yet in spite of all these gifts he fails to move us to the depths of the soul .- Richard Wagner,

but absolutely let it take its rise from

that interesting company 'La Came-

rata,' as they called themselves, which

vanni Bardi, Count de Vernio, just be-

THE MUSIC OF THE GREEKS.

cation was expected to give such famil-

iarity with these musical styles so as to

The first music of the Western

had its origin in the music of the

Greeks) retained the basic principle of

ously with the development of the Gre-

the cantillations in that the accents

preserve and disseminate them."

met in Florence at the house of Gio

feeling utterance of the words."

THE IMPORTANCE OF THE tried intentionally for customary melody, or, in a sense, for melody at all, STUDY OF RECITATIVE IN A SCHEME OF VOCAL CHLTURE.

BY DR. HERBERT SANDERS.

[Dr. Herbert Sanders was born in 1878 at Wolverhampton, England. He has become an exceptionally versattle and able musician. He studied voice under Shakespeare and other famous teachers of London. As a planist he bus appeared with great success in England He studied voice under Sancoupear shall with the same appeared with great account in Ergishan (trivies) before the plant of the same appeared with the same appeared to the plant of the pl

but few singers make a systematic and comprehensive study of recitative. The leading European music-schools insist on the singing of recitative as a test for tive, then called 'monodies'." a diploma as a teacher of singing, or as a concert singer, and moreover it is rightly regarded as a test of consider able importance. And why? For the has its root or foundation in the underlying principles of recitative. In governed by the rhythm, grouping, sentiment and inflexion of the test. When this happy union of words and music is found it is described as "vocal." A composer of distinction, therefore, always assimilates well the words he is about to set to music before he conceives a single bar of music to go with it. Without this verbal assimilation it is impossible for the elements of text and music to create an impression of complete unity. Wagner was so convinced of this truth that in the creation of his maturer works both words and music were twin-born.

Finck says: "In his later works, the melodic and word accents coincide in every syllable; all dance rhythms are was being dispensed which had no defi- is what is known as tone color. eliminated, and the result is that in nite artistic principles to govern its creeliminated, and the result is that in place of instrumental tunes underlaid ation, and it was this degenerate art of Classical Singing, has some valuable mouth, or downward towards the back of declamation or poetic melody which seemed to grow out of the words themseemed to grow out of the words themselves—an emotional intensification of

were ignored and if it is a short historic or spoken word is frequently considered

emitted through the mouth, and in the the melody naturally inherent in poetic language." Perhaps it would be well to give the words of Wagner himself: "The melody must, therefore, spring, quite of itself, out of the verse, in itself, cried "halt!" it remained for Wagner the singer or actor lacking the compre-"The melody must, therefore, spring, as sheer melody, it could not be permitted to attract attention, but only insofar as it was the most expressive vehicle for an emotion already plainly we have been alluding. outlined in the words. With this strict conception of the melodic element, I now completely left the operatic mode now completely left the operation more post with all of composition, inasmuch as I no longer satisfactorily his music. Without apol- pronounce these two simple words in a tone. Now breathe through the mouth

ogy the reader's attention is directed literally dazzling array of shading, meanto the method of a song writer who ing, inference and potency made more money by legitimate music 
It has been said of that militant Meth than any composer before his day odit of the 18th century, the Rev. —Sir Arthur Sullivan. In his "Life," by George Whitefield, that he could put such Arthur Lawrence, there is a chapter meaning into the word "Mesopotamia" of instructive interest which shows the as to make his hearers weep. To call the words and after many repetitions baffles description and leaves it nameless (either mental or oral) and several fail. its effect however is achieved by a finely ures, he evolved the rhythm which cultivated sense of tone color, and it can on the operatic stanza,

"Were I thy hride,
Then all the world beside
Were not too wide
To hold my wealth of love
Were I thy bride!"

THE ORIGIN OF RECITATIVE edly right, and it is worthy of note that both singers and composers, for as a the student who desires the ability to while for a time composers ignore it, the distinguished English singer remarked vary his tone-color to pay unremitting atmight be advantageously studied by

THE ETUDE

as many of his other theories-from artistic success."

THE BEARING OF RECITATIVE ON MODERN VOCAL MUSIC.

This is conservatively answered by Mr. of sound which are allowed to pres curfore the Renaissance began to dawn. call the names of those who composed W. J. Henderson: "It might be going rent for something, as worn out billings. this historic gathering. They were: too far to say that the correct delivery are accepted as representatives of welve this historic gathering. They were: too tar to say that the other control of the proper pence.

Rinuccini, the poet, who conceived the of recitative is the key to all proper pence.

"When English people begin to study words for the first opera; Caccini and interpretation, but it is not too much Peri, who created its music; those aris- to declare that without it perfect style is singing they are astonished to tocratic dilettanti, Strozzi and Mei; the impossible. In the modern song, for in-have never learnt to speak." Roman noble, Cavaliere; and the father stance, such as the lieder of Strauss and

ture of melody and speech-the Recita-THE EVOLUTION OF RECITATIVE AND is how to proceed to its study to the stating that a vocal method, which he degreatest advantage. The first thing we scribes as "epoch making," devotes its The history of Greek poetry and would suggest is, commit your words first volume to an analysis of the elemusic is a single subject, for the Greek to memory. The words must come as ments of speech, and to an excuse in modern vocal music worthy of the name poets were themselves singers, and their easily to the singer as to the preacher, speaking. poems were so conceived that they orator or actor. During the process of might be chanted by the reader or in- memorizing the words the mind must terpreter, and be received as we receive also grasp their meaning. This accomand often even pitch, are suggested and music, through the ear. It must not be plished, the advice of Wagner becomes inferred from this that the poet was pertinent: Recite your words. Keep to also a composer, but rather, as Pratt the recitation until every difficulty of says in his History of Music, "that each punctuation, pronunciation and inflection species of poetry had a recognized style has vanished. All singers should study have a nasal quality is astounding. What used by many persons. Common edu- singing.

> TONE COLOR. The next study is that of tone color. What is it? Its definition is not an easy matter. An example will best make it

Church, known as "Gregorian" (which plain. If I love you with all my heart I hate you with all my heart

step to the vapid outpourings of the sufficient by the layman and inferior latter case through the nose. Italian operatic composers who re- artist to create a desired 'atmosphere' atter case through the nose.

Italian operatic composers who re- artist to create a desired 'atmosphere'.

garded the voice as everything and the but that alone it does not create such 'THE SOFT PALATE AND ITS INFLUENCE words as nothing, and though Gluck atmosphere we may constantly observe in

ON TONE. That the soft palate has a function in with his iron will and colossal musical hension and 'sense' of tone color which influencing the quality of the voice can genius to bring to light again the oft alone gives the final artistic touch to be easily demonstrated by standing before buried but undying principle to which word or sentence. . . Whoever has a mirror with the mouth open and the we have been alluding.

heard the great actress Madame Fanny soft palate visible. Breath through the Only to the degree that the singer Janauschek in a little play called Come nose and the soft palate will drop upon Only to the control of the com- flere, will understand my meaning. Her the back of the tongue. Sing while it is poser will he or she be able to interpret fine sense of tone color enabled her to in this position and the result is nasal

method of this popular song-writer, word "Recitation" or "Declamation" is He, of course, first assimilated the but a poor word; its acme of perfection seemed most natural to the text and and does create and sustain illusions, enthe rhythmical skeleton was clothed in force contrasts, and makes a potent music ofterwards. The eight rhythms Possessed of the gift of judging tone color it will supply a stage full of scenery, a cast of players, a wardrobe of

HOW TO OBTAIN TONE-COLOR.

At the risk of repetition we must urge principle is sure to assert itself again in our hearing not long ago, "Any tention to his every-day speech and to irresistibly. Wagner's theory was not singer not having a keen sense of verbal colivate a distinct articulation, a pure by any means new. It was borrowed— and musical rhytim will never be an enunciation and a refined diction, which guarded moments. Mr. H. C. Deacon remarks that "no nation in the civilized world speaks its language so abominably But, we may ask, "What has the study as the English. . . Familiar on versa-f recitative to do with modern lieder?" tion is carried on in inarticulate mudges

Mr. Finck says these "strictures do not With the exception of oratorio singers and aspirants for the operatic stage, made from an organ pipe.) La Camerana spirants for the operatic stage, made from an organ pipe.) La Camerana spirants for the operatic stage, made from an organ pipe.) the roll an organ pipe.) La came assen that only the immospher of the old terrata, in trying to revive the ancient recitative on supply the key to a correct terr than the average Englishman; yet ferek declamation, discovered that mix—analysis of it. The importance of recitative in both enunciation of our singers." But Mr. its historical and practical aspect being evident, the next point to be considered that singers should study speaking, by

#### NASAL SINGING

BY DR HERBERT SANDER

A COMMON FAULT

THE number of singers whose of cantillation, well known enough to be speaking; all speakers should study seems more astounding still is the fact that many are unaware of its in Those who are conscious that their tone suffers in quality on account of this defect will with perseverance purify their tone if they read the following remarks and carry out the suggestions.

#### ITS PHYSIOLOGICAL CAUSE

The soft palate (the soft part at the back quantities and largely its pitch were de- be sung with the same pitch and volume, of the roof of the mouth with its pendant, of Wagner's method of composition rived from the words. But simultane- but with a change of quality which will the uvula, which can be easily seen express the difference of sentiment be- through a mirror and felt with the tongue) gorian system popular secular music tween the two verses, such a distinction plays an important part in the production of tone. It can be brought backward and Max Heinrich, in his Correct Principles thus shut off the nesal cavities from the before their time, for their principles singer or actor. It is true that the sung case the stream of tone must obviously be

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and the soft palate will rise. To bring it higher still yawn, and the soft palate will rise so high that the uvula almost disappears. Sing under these conditions and the nasality is removed. It is pure tone. From this simple experiment it will be seen that pure tone is largely the result of a high soft palate, and consequently of singing through the mouth.

The tongue when arched at the back is often another cause of nasal tone. This makes it impossible for the tone to come through the mouth, and the only other outlet for it is through the nose.

Having ascertained the cause of defective tone, its cure will depend largely on the perseverance of the singer. The question usually asked is, "Must we try and get control of the tongue and soft palate visible movements without tone?" or, Is it better to try and get a pure tone by listening to the voice and leaving the muscular operations to take care of themselves, and let them adapt their positions involuntarily in obedience to the requirements of the ear?'

The weight of authority is undoubtedly in favor of the latter course. Mr. W. J Henderson says: "The problem of the great masters of the early period was to ascertain the best way of singing beautiful tones on every vowel throughout the entire range of the voice, not to find how to operate certain parts of the body and decide that such operation ought to give "They reasoned from the tone to the op-

eration, not from the operation to the tone. Too many modern theorists scept to proceed in the latter way, and that is why they build up complicated and unnatural processes which do confusion and incalculable harm." Anatole Piltau, after describing the physical operations for the production of tone, writes: "It is rather he tone which we wish to produce which has to determine the shape of the mouth or the elevation of the soft palate. So if a singer wishes to produce a particular vowel he will sooner attain the result by listening how this vowel is emitted, and trying to repeat it, than by distorting his mouth in seeking after a particular shape." On the other hand, the old Italian singers who learned by imitation, peculiarly enough practiced bringing the soft palate

under control by various toneless exercises, and Emil Behnke recommends strongly the same method. The singer with an open mind will decide the question for himself and adopt the one which suits his own case, or both methods might work. Every student of singing is largely a law unto himself.

As mouth-breathing brings about a high soft palate, it will readily be seen why for vocal purposes it is superior to nose breathing (which, as already stated, brings the soft palate down). Those who have difficulty in getting their tongue to lie flat often find the difficulty vanish when they hange from nose-breathing to mouthbreathing. Dr. Wesley Mills says Mouth-breathing, for purposes of tone production, is the only method which has physiological justification."

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This was written by Christian Friedrich Daniel Schubart, born 1743, died 1797, he who wrote the words to Schubert's "Forelle" and other of his songs.

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STICCESS

BY RALPH KINDER,

THERE is probably no word in the English language that can bring so much happiness and success in its proper interpretation as the subject of this article. In every sphere and walk of life do we find that the individual who is reaping his joyful and successful harvest is he who has realized that the best seeds to sow are those of The minister in his ministering, the physician-especially he whose turn-in his care of others are splendid examples of those who have learned how to live in learning how to serve. And to the organist who would succeed is this subject especially im-

Why are there so many young organists that fail to accomplish much good for their profession, that reach the second or third round in the ladder and there stay? What is the difficulty? What can they do to enable them to meet with greater success and to derive more happiness from their voca-

#### SERVING THE MINISTER.

The chief thing to learn is to serve those with whom you are associated. If it be the minister or church wardens, acquire the art of doing those little things that will lead to their appreciation of you.

Keep your console and organ bench tidy, particularly if they are where they can be seen, and happily in these days most consoles are placed where they can take a real part in the service; see that they are free from a profuse display of organ books and disarranged sheet music.

Learn to be reverent and realize that the example you set your choir in this respect can assume a most important differ greatly in their individual ideas confactor in the service.

Learn to play the hymns, the chants and the anthems in a manner that will tend not to display your technical ability, but rather, to make the minister of the maportance generary addeduction of the congregation realize that you admiring the high pitch of excellence in appreciate the devotional as well as the ister as to feel that his organist tries to second with a sermon of song the discourse just delivered.

Do not have constantly in mind how great a salary you are worth; on the artistic designs of the organ of the future. contrary, think how you might serve your corporation a little better to warrant the salary you receive.

#### SERVING THE CHOIRMASTER.

If it be that you have a choirmaster, give him of your best.

attention, let him find you in your

Always have your work prepared, following Sunday; relieve his mind by to give them the best interpretation.

REAL SERVICE THAT LEADS TO understand that, if it comes to the yours in abundance.

#### SERVING YOUR FELLOW-ORGANISTS.

Serve your fellow-organists by seeing their good points and by speaking well of their accomplishments. Silence the tongue regarding matters that do not concern you, and with which, perhaps, you do not agree.

talking of another's faults or by gossiping of another's difficulties; much better is it to set an example yourself of what ought to be.

tention in just these few ways of serving manuals are often directed to be changed ing others will be the surest road to in places where changes prove to be to. Then what an appropriate opening to Ralph Kinder.

### MODERN ORGANS AND ORGAN would be impossible for these effects to be obtained, the hands and feet being fully

BY FREDERICK KITCHENER, THAT the organ is the "king of instru-

ments" is an assertion which the average music-lover accepts without question. If this assertion was true when first made, Times. many years ago (the organ at that time being a comparatively clumsy and unmanageable instrument, to play upon which involved no small amount of sheer animal strength and physical endurance) how much more true it is in these days of orchestral stops, pneumatic action, and labor-saving contrivances! Given the most perfect of stops, no player could possibly give much pleasure to his hearers while the actual effort of performance

caused him great discomfort, if not positive pain. What a vast amount of mental energy is expended by enthusiastic protagonists upon the question of the improvement of the modern organ! That a considerable number of persons, competent, no doubt, and thoroughly understanding the subject argued upon, should cerning what does and what does not constitute a genuine innovatory improvement in organ construction, is in itself a healthy sign of the importance generally attached organ-building already attained to, those artistic side of interpretation. Noth- of us who are young may confidently exing so gladdens the heart of the minpect that changes, no less far-reaching and

Every musician knows what an immense advance in the style of pianoforte with his splendid sonatas. As organ allegro molto) of Sonata Six might be composition was caused by the extension pieces they are decidedly sui generis, regarded as an example of Mendelsof the keyboard of the instrument. It is True, they have in the past been pushed sohn's brilliant extempore style of orno exaggeration to say that a revolution somewhat into the background by gan performance, to which the compara-in Beethoven's pianoforte conceptions was Rheinberger's and by Guilmant's organ tive thinness of the writing seems to ive him of your best. largely the result of the greatly increased sonatas; and though there is at the give colour. Here possibly, as well as Never be tardy; when he raps for opportunities of self-expression which this present day an enormously increasing in the First Prelude in C minor, we mechanical extension afforded him. Com- output of organ music written, some have a living pattern of Mendelssohn's paring the pianoforte with the organ, no of it, in what (for want of better term) style of improvisation, for which he was one will deny that the improvements made may be described as "modern" style, so famous in his day. As for the fine Do not wait for him to send or give in the construction of the former during replete with fiftul melody and uncertain fugue that follows that prelude (also in you the hymns and the anthems for the Beethoven's lifetime were relatively of in- tonality, Mendelssohn's organ works C minor) written in twelve-eight time, finitely less significance than those which are still the mainstay of a modern or- this fine work seems, in the opinion of asking for them, and then get to work have been made in the construction of ganist's répertoire. Doubtless, when the the present writer, to have been written and learn them so that when the hour the latter during the last fifty years. It up-to-date organist has wandered long by Mendelssohn on the model of J. S. and learning and are there ready cannot be maintained, however, that a cor- and aimlessly through reams of the Bach's celebrated "Fuga à la Giga" responding advance in the style of com- arid and dry transitional material put which it closely resembles, both in time,

retrogression is paradoxical, as a mere lengthy disquisition on Mendelssohn's glance at Reger's works shows us that he organ sonatas. Every organist poshas written many progressions that Bach sesses, or should possess, them; and never would have written, in spite of the seeing that the composer was an enthuunfounded and easily disproved assertion siastic student of the great J. S. Bach of some that Bach forestalled everything ("the father of the organist"), it is possible of accomplishment in modern probably not too much to say that music. Again, in composing many of his every organ student should endeavor to matter of loyalty, the choirmaster has works, Reger seems to have ignored the make himself proficient by having these possibilities of modern registration and works, so to speak, at his fingers' ends, the registrative powers of present-day and by making them his "daily bread," organists. It may be argued on his behalf as Schumann has aptly expressed himthat Bach did the same; but we must re- self in the case of the immortal "Fortymember that the organ for which Bach eight" of J. S. Bach. wrote was very different from the complex, subtle and expressive organ representative of to-day. In many modern German works for the organ, not only of No good is ever accomplished by Reger, but also of other composers, it the extreme suitability, both as regards seems that the music was first composed length and style, of many of the shorter without any thought whatever of the reg- movements. Take, for instance, the istration; that the piece was then gone through and a few directions for manual-Lastly, remember that constant at- change thrown in haphazard. Indeed, the votional little piece to play during the ess and happiness for yourself—tally ineffective in actual performance; or some solemn function is made by the happiness for yourself—tally ineffective in actual performance; or some solemn function is made by the happiness for yourself—tally ineffective in actual performance; or some solemn function is made by the happiness for yourself—tally ineffective in actual performance; or some solemn function is made by the endo" are given in passages where it

#### fective.-From the London Musical MENDELSSOHN AS ORGAN COM-POSER.

DV OSCAR GATTER

occupied in playing the written notes.

Passages obviously intended for perform-

ance upon one manual are also, as an after-

thought, divided and given to two man-

uals, the result being awkward and inef-

MENDELSSOHN is rarely thought of as an organist, still he was famous as an organist, and he used to say that one of the few things he could not do was 'play the people out of church."

It is manifestly unfair to any musical omposer to attempt to judge him by his less successful efforts. Probably no musical composer, either living or dead -not even excepting such men as Bach, Mozart or Beethoven-has been equally great in all departments of his art. When ordinary fo'k think of Handel's works they generally have in mind his "Messiah"-probably one of the lesser among this composer's masterpieces(!), certainly not his greatest. When referring to Mendelssohn's works, the man in the street probably thinks of "Elijah" or of "The Hymn of Praise," neither of which are really typical of Mendelssohn's genius. Now, it is quite certain that, great and charm-

tion-viz., in his organ works,

leading composer of organ music now live ever youthful and vigorous organ music ing. It is said that "Back to Bach" is of Mendelssohn. It is not the present his musical motto; but the idea of such writer's purpose here to enter into a

#### WORKS SUITABLE FOR STUDENTS.

The writer of these lines wishes to draw the organ student's attention to stately and solemn Adagio from the First Sonata.' What an extremely depathetic and extremely plaintive adagio melody in C minor! The Andante Tranqui!lo (in A major) of the Third Sonata vies with the last piece in the pathos and the solemnity of its effect. On the other hand, the Andante Religioso of the Fourth Sonata, though true to its designation, has about it somewhat of the character of a lied ohne worte, having much in common with this composer's pianoforte Lieder. The Andante con Moto from the Fifth Sonata, with its pizzicato pedal work, is quite unique even amongst modern organ pieces. Nothing exactly like it, as far as the writer is aware, exists among organ pieces, excepting only Lemare's well-known Andantino in Db, to which it bears some faint resemblance; and, of course, No. 2 Variation of Mendelssohn's Sixth Sonata Coming finally to the Sixth Sonata, we have a short lyrical piece that, in tenderness of effect and in ethereal beauty combined with devotional fee'ing, is unsurpassed by anything that has ever been written for the organ; in other words, this is simply perfection as an organ andante. Concerning the loud movements of Mendelssohn it is scarcely necessary to speak.

Going back to the First Sonata, we have Dr. A. L. Peace's testimony to the effect that Allegro Assai Vivace is "one of the finest organ pieces ever written. being absolutely sui generis—the only thing of its kind." This will no doubt be readily conceded by every skilful and accomplished player The same might ried into execution during the last few ing though Mende'ssohn's vocal poly- easily be said of the fine Allegro Majesyears in other branches of human activity, phony is, his true greatness and native toso of the Second Sonata, with its will take place in both the mechanical and genius was in a totally different direc- extremely effective pedal work and the similarly styled loud movement of So-Surely every organ student is familiar nata Five. The last variation (marked Learn to respect his position and position for the orean has been made. forward by modern writers, he will find general effect and the remarkable flow responsibility, and cause the choir to Max Reger is thought by many to be the it refreshing to turn once again to the of the polyphony.—Musical Opinion.

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Stearns Bldg., Pertland, Ore. INSTRUCTIONS: PIANO AND ORGAN THE ORGAN NOT AN ORCHESTRA.

BY H. C. HAMILTON.

It is not uncommon for some musicians use the viol stop, and probably dulciana to make comparisons between the pipe- and acoline, with pedal bourdon for organ and orchestra, chiefly on account f the organ's wealth of tone color. But while the organist has at his disposal stops which are almost identical with, or at least strongly resemble, the principal orchestral instruments, yet, taken as a whole, the organ and orches-tra are vastly different. The organ, if t be a good one, conveys to the hearer the sense of majesty and power, while the orchestra conveys the idea more of constant change, amounting at times an almost feverish restlessness. Each fill their appointed place in the musical world, but the best results are lost when either one has to do duty for the other. That there do exist some good transcriptions for organ no one can deny, but the better class of organists foot hourdon, but probably thought prefer usually to draw from legitimate that the long continued sound would organ music written for organ only.

almost identical varieties of tone. One performance left much to be desired. would naturally suppose with a fine organ, equipped with viol, flute, piccolo, etc., that here is an orchestra all under the control of one performer. But these stops are not the mainstay of the organ, and herein lies the radical differtion tone of the organ are not imitative stops at all, but rather those which give orchestra depends mostly on its strings, that indescribable effect such as when and striking effect than the organ stops the strings of an orchestra are playing of the same name. And how is an orchestra to have that effect-indescribable, toothat we hear when all the foundation stops-pedal and manual-of a fine organ burst on the ear? The magnificent one of the peda! stops, with which we always associate the organ, is something not heard in the orchestra, notvithstanding the double-bass and brass

It will perhaps now be a little clearer why an orchestra selection sounds one way, and the same selection as an organ transcription has a totally different effect. When one depends on a vast concourse of strings for its body tone, and the other on the full round tone of open pipes, it is easy to see that while matters exist as they are, the two things must ever remain different.

#### THE STRING BASS.

When one hears an oratorio chorus with orchestra accompaniment, and again hears the same thing with an organ for support, many surprising differences will manifest themselves. Any

organist who has played a selection such as the Pastoral Symphony, from Handel's Messiah, will understand the difficulty of making the organ sound like an orchestra. Of course he will bass. But will the effect be like that of twenty or thirty violins playing pianissimo with that long sustained C as the ground note almost inaudible on the deep bass string? No. What we usually hear is the hollow booming note though it is), which is far from reproducing the effect of double basses played softly. Then again, one or two string stops can never have that subtle sound of many muted violins.

#### THE ART OF CHOOSING THE RIGHT STOPS.

I once heard an organist endeavor to

companying an oratorio, used the violin oc, clarinet, horn, trumpet, trombone, stop in the pedal, in lieu of the customary bourdon, thereby getting more of the orchestral effect.

orchestra have their individualities? ence. The stops which are the founda- How perfect the ensemble of tone when a large chorus has the support of both! The organ can, from its very nature, power and grandeur. The diapasons supply that which is most needed in and others cannot be done without, the portions where sublimity and power many of the first-mentioned can. The are required. The orchestra, because of its less ponderous tone, and the as note the preponderance of violins as greater delicacy of its strings, can supcompared with cither its wood-wind ply finer shading. The wood-winds or brass. How is an organist to obtain and brass have also a more immediate

CONCERT ORGANIST 1003 South 47th Street, Philadelphia, Pa the sixteen-foot bourdon (grand

improve matters. He used the sixteenbe too much for his hearers, so every Now, it might appear strange that the little while he would lift his foot from orchestra and organ are so dissimilar the pedals and play a few notes with in some ways, while they each possess out any bass. Needless to say, the

The famous organist Best, when ac-

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### Department for Violinists Edited by ROBERT BRAINE THE WASHINGTON THE WASHINGTON

### VIOLIN.

It is astonishing at what an early age some violinists begin to rely on themselves. In a lecture in Vienna recently, Bronislaw Huberman, an eminent European violinist, who was a noted own teacher. It must be remembered, from an eminent teacher and that at 12 his technic was far advanced. At 13, Mischa Elman, now one of the world's most famous violinists, was a finished artist, and from that age he began a series of tours which extended all over the world. He told the writer that his after his lessons stopped, so much so that his teacher, Leopold Auer, greatly marveled at the different character of don a year or two after his lessons

Paganini, in his boyhood, had some practice ten and twelve hours a day with the most intense enthusiasm. sometimes falling back completely exhausted from the intensity which he threw into his work.

#### HOW TARTINI PICKED UP HIS KNOWLEDGE.

Tartini, the famous Italian violinist and composer of music for the violin, whose compositions are still heard on the concert platform, practically "picked up" his knowledge of violin playing from hearing and watching other violinists, although he seems to have had some lessons in theory and harmony and in choir work. He seems to have used his own ideas in violin playing up to the time he heard Veracini, another great Italian violinist, when he perceived many points in which his own technic was deficient, and set about to correct them, using the style of Veracini as a model. He retired to Ancona for this purpose, where he spent several years in severe study. He was a man of great ingenuity, and did much to further the art of violin teaching as well as playing. He created the Paduan school of violin playing, and formed a large number of eminent

SELF-TAUGHT MASTERS OF THE ists traveled extensively in Europe, giving concerts by which they attained

#### OLE BULL AND SELF-HELP.

Ole Bull, the great Scandinavian violinist, is usually classed as selfprodigy in his childhood, stated that taught, since, while he had lessons in regular instruction ceased with him at his youth for a limited time, the the age of 12. After that he was his greater portion of his violin playing was self-developed. As a child he be however, that he had had some lessons came passionately fond of the violin through hearing weekly string quartet rehearsals, in which his uncle Jens played the 'cello. 'fis uncle gave him his first violin when he was five years old, and such was his talent that he learned to play all the melodies he heard surprisingly well without regular whole style and conceptions changed instruction. His first regular instructor was a musician named Paulsen, the first violin of the quartet which Ole heard practice. His next teacher was his playing, when he heard him in Lon- a Swedish viclinist named Lundholm, a pupil of Balliot, who did much for his technic. Later in his career he had lessons for a few months at a time lessons from his father, from one Ser- from able teachers, but he never envetto a theatre musician, from Costa joyed the systematic training such as is well-known violinist, from Ghiretti, given by the conservatories of leading and probably from Rolla, but he got European cities. He begged Spohr to through with what the teachers of his give him lessons, but the great Gerday had to teach him while yet a boy. man refused him as a pupil. The turn-and on this limited foundation, built up ing point of his life came when he by his own exertions, his stupendous heard Paganini in Paris, when he was technic, worked out his marvelous 21 years of age. The Italian wizard compositions, and practically recreated made a tremendous impression on him, the art of violin playing. While doing and he threw himself into his studies this, he would for months at a time without the aid of a teacher, with the greatest ardor, seeking to acquire the wonderful technical skill of Paganini.

Musical authorities are pretty generally agreed that Ole Bull would have heen a far greater artist if he could have enjoyed the guidance of some great violinist during the first few years of his studies, but, be that as it may, there are certainly few violinists who have won greater fame, honors and emoluments, and few who have given a keener enjoyment to a greater num- visited Berlin, the city where he had ber of audiences.

#### OTHER FAMOUS EXAMPLES.

Remenyi. the Hungarian violinist, is said to have enjoyed but three years of regular instruction, he having studied between the ages of 12 and 15 at the Vienna Conservatory, under Joseph Bohm. The balance of his education was obtained by his own exertions and hearing other violinists play. He traveled all over the civilized world and won universal fame as a solo violinist. from teachers.

Sivori the famous Italian violinist, is said to have cried for a violin when between two and three years old. His caused by its novelty. On the confather bought him a small violin, upon trary, it strikes us more the more we also, will find it an excellent idea to which he learned to play many melo- are acquainted with it,-Goethe. Alexandre Jean Boucher, a French, dies he heard his sisters play, simply

passed only by Paganini. Both violin- linist, was the son of a barber, and Power and Plenty.

walked ten miles to take lessons on the violin. He also devoted himself night nikoff, one of the most famous living violinists, lived in Moscow when but all to no avail." a child. He showed such talent in mastering the rudiments of violin playing without a teacher that he was taken into the conservatory through the influence of a member of the Royal Opera House who heard him play. His liography states that he earned some money by teaching as early as ten years of age. Willy Burmester, now



OLE BULL.

was refused a certificate. He then went to Finland to practice according to his own ideas and theories, continuing the work for three years, during which period he practiced nine or ten hours a day. Emerging from his retirement he heen refused a degree, and was acclaimed a new star on the occasion of his first concert. His success since that time has been remarkable. Brodsky, the famous Russian violinist, owned his first violin at the age of four, and with a little home instruction soon learned

to play Russian folk songs. The above incidents, culled at random from the lives of great violinists. show how much these great men were in time be able to commit difficult solos able to accomplish by their own efforts, and etudes. Many violin teachers in supplementing that which they learned Europe as well as in this country fre-

THE effect of good music is not cises and etudes as well.

Alexander Jean bottler, a "The state of the pupil of Paganini, who took wigorous thinking along the line of the greatly in remembering the solo part. It "Power is largely a question of strong, panying harmonies assists the memory both mainly self-taught, and developed great interest in him, and wrote severage at technical powers. In technical powers, in technical solutions are also as a great and to play the pieces. He great is also a great and to play the pieces. He great is also a great and to play the pieces. He great is also a great and to play the pieces. He great is desired to momentary for the propositions for him. He proposed the propositions for him. The propositions for h

#### MEMORIZING.

A CORRESPONDENT Writes: "How can and day to learning all he could about one learn to memorize? I readily com violin playing in addition to the aid mit prose and poetry, but music-not at he received from his teacher. Petsch- all. I try measure by measure to think it, by time, tune, fingering, position, etc.,

Talent for memorizing music differs greatly in different people. Some have a peculiar talent for it, and can remember an ordinary composition by playing it over a few times daily for several days. Others are obliged to devote themselves to committing a piece systematically bar by bar. Between these extremes there years of age. Willy Burmester, now by Dar. Detween these extremes there one of the most famous violinish are varying degrees of talent. I have of Europe, studied four years with often seen the late Blind Tom, the negro Joachim, at the Berlin Hoch-schule, but freak planist, play an ordinary composition with reasonable accuracy after one hearing, although he did not succeed so well with a difficult Bach fugue. This man's brain seemed to have many of the characteristics of a phonographic record.

There is no reason, however, to doubt that any musical student of average intelligence and talent can learn to memorize music by working at it systematically. The reason why so many fail is because they make a few spasmodic attempts to commit a picce, and then give it up as a bad job if they do not succeed the purth or fifth time. Take the case of ctors or people engaged in some his mess. where the memory is constantly taxed with a great number of words or gures. They succeed because they must succeed or starve; it is their business to memorize. A young actor just starting in the profession has great difficulty at first in learning his lines, but with constant practice he comes in time to be able to commit long pages of dialog in an incredibly short space of time.

The memory is like any other function; constant use strengthens it. Hungarian orchestras use no music when playing in public. Everything is from memory, and many of these orchestras have a surprisingly large repertoire, including many standard overtures and important compositions. If one wishes to mercorize music he should go at it in earnest, setting apart each day a certain portion of the practice time for it. Those wh find creat difficulty in committing music should take very easy pieces, hymns. folk songs, and other simple melodies. Hardly anyone, no matter how defective his musical memory may seem, will fail in committing two measures of a simple melody. If he can commit two measures, he can commit four, then eight and finally the whole piece. With fifteen minutes or a half hour devoted daily to memory practice exclusively, it is surprising how rapidly the musical memory will

strengthen When the student finds that he can commit easy melodies, say of sixteen bars, he can take something more difficult. Many students fail because they try difficult pieces at the outset. It would be almost impossible to find a violin student who would profess to be unable to commit melodies like America or The Old Folks at Home. Beginning with melodies as simple as these, the student will quently compel their pupils to commit not only their solo pieces, but their exer-

Violin students who study the piano learn the piano accompaniments to their pieces, as familiarity with the accomthe latter contains the accompanying harThe Cost ist in remembering his part.

of Beauty of a clear, fresh skin and of a matchless complexion, is the low price of the soap, seems unable to commit even the simplest famous for its purity and good resultsof talent.

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If the student has so poor a musical sound, but bounced about the floor like memory that, after daily practice he a ball, 'Ha!' exclaimed the wonderful melody, it shows an almost hopeless lack little invention of mine to avoid all risk

#### STICKY STRINGS.

A CORRESPONDENT writes: "I am troubled a great deal with sticky strings. I have wiped them with a cloth and with olive oil a great deal, and I always wash my hands thoroughly before playing. It hinders me a great deal in fast fingering, and is a cause of constant annovance. Any remedy will be greatly appreciated.

Our correspondent's difficulty may

come from several causes. 1. Great care must be used in rosining the bow no to get any rosin dust on the fingers of the left hand. For this reason many violinists hold the rosin in the right hand and the bow in the left when applying rosin. If the bow is held in the right hand the rosin should be placed in a handkerchief in the left hand to prevent the powdered rosin from getting on the fingers. All powdered rosin should be wiped from the violin after playing, and from the strings, except directly where the bow is applied. Nothing will make the strings so sticky as nowdered rosin and perspiration 2 The strings should be slightly oiled with oil of sweet almonds, or one of the prepared string oils sold by music dealers. except of course near the bridge where the bow is applied. Many players, who have naturally dry hands do not oil their strings, but violin players whose hands persoire freely will find a little oil of great assistance in keeping their strings in good condition.

When the strings get in a dirty, sticky condition they can be cleaned by some of the preparations made for the purnose, which can be obtained from the

3. Strings should not be used too long. Many players leave their strings on the violin until they break, even leaving them on to the extent of a year or two, principally in the case of the D and G strings. Strings which are played on too long become "dead." The bow wears them flat, like a "flat" car wheel, and they are no longer cylindrical, as they should be. They also become thoroughly saturated with perspiration, dirt and rosin, Such

The perspiration can be dried up for a short time by wetting the hand with alcohol or eau de cologne, or the hand may be held in very hot water for a few minutes before commencing practice. There are also many patent preparations on the market for drying up perspiration, which violinists, unfortunate in having profusely perspiring fingers, use with varying success.

#### PNEUMATIC VIOLIN CASES.

A WRITER in London Opinion says: "A few days ago I was in Bronislaw Huberman's rooms, chatting over his orthcoming concerts at the Queen's Hall,

mony, counter melodies, and often prin- when he dropped the case containing his cipal melodies, which will assist the solo- priceless Strad. To my amazement the wooden box not only fell without a Russian, noticing my surprise, 'that's a of damage to my violin. It's quite simple. Just a light double cover which I blow up with air before I go out, It makes the case very little larger, and renders breakage either by dropping or in the

course of travel impossible.'

"To give me further proof, he threw the case about the room, and it bounded noiselessly and with cheerful resilience all over the place. Of course a man might blow the cover up too much, and then he'd probably have to shoot it before he could get at the fiddle."

#### ANSWERS TO VIOLIN CORRESPONDENTS.

CORRESPONDENTS.

(Owing to the great number of questions received we have thought a deviable to frint the numerator than the second of the sec

showing the fingering for all the notes in the position.

Description which would satisfy rout in getting the right notes and paying in tune while learning the higher positions since you have learning the higher positions since you have not the payor of the payor town, you might get the factorious of the payor of th

and memory.

R. P. R.—The translation of your label into English would read "Franz Work, Vollished Work with the property of t

To the late of the control of the co

with perspiration, dirt and roxin. Such strings can only give forth a miserable tone. People do not wear their shoes until they are worn to shreds, neither should they keep their strings on after they are worn out.

4. The finger mails should be keept trimmed very close, otherwise they will scratch and abraid the surface of the strings, and make them rough and had toned. The fingers cannot be placed in the correct position for fingering if the strong. The fingers cannot be placed in the correct position for fingering if the control of the strings and make them rough and had from the correct position for fingering if the strong and the strings are strongly as the strings and the strings and the strings are strongly as the strings and the strings are strongly as the strongly as the strings are strongly as the strongly as the

E. L. H.-I tink you will find that the "Special Studies" (39 studies) 0p 36 of F. Mazas will be what you want in filing the gap from Kayser to Kreutzer. The hook of the "One Hundred Violin Studies" 0p. 20, of Fr. Hermann, arc also admirable to the winners.

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### THE CHILDREN'S PAGE

Edited by JO-SHIPLEY WATSON

#### AN IMAGINARY LETTER FROM delight of my life. It was just like talk-MOZART (1756-1791).

#### For Reading at Musical Clubs.

because they respected him so highly, but to me he was a real papa, because he [EDITOR'S NOTE.—The following is one of [EDITOR'S NOTE.—The following is one of the chapters from 'lmagner' by Alethen B, Crawford Cox and Allec Chapin. The Methen B, Crawford Cox and Allec Chapin. This work presents not notly blorgamin the child's manical world, but also contains letters from those whose blographies are letters face the form of letters of advice and counsel, similar to the following: 1 took as much interest in my work as my own father did. Once Papa Haydn was preparing to go upon a long journey. He was afraid of travel, but I had traveled so very much when I was a boy that I urged him to go. I also told him that it would be a good thing for him to

#### My DEAR LITTLE MUSICAL FRIENDS:

I HAVE always had a strong love for young folks because I had such an exciting and eventful youth that my childhood's days seem the best of all my life. You know that I started in to play when most children are in the kindergarten, and when I was ten years of age I was known from one end of Europe to the other. I never had time to get conceited because the great kings, princes and hishons petted me.

#### AT THE COURT OF MARIE ANTOINETTE,

going to be the finest time of the whole long day." Then every note will prove I always thought that music was the greatest thing in life and I couldn't imgreatest thing in life and I couldn't imagine how a king could be any greater than a musician. Consequently, when I played at the Court of Austria I had the misfortune to stumble and fall. Marie Antoinette, the princess, picked me up, and I said to her: "You are good—I shall marry you." Who knows, perhaps she might have been happier if she could have married me instead of the King of France, who led her to the life of extravagance which caused the people of France to kill her, Music is so wonderful that all my little friends should think very highly of it. Think, there is really nothing left of all the great Court of France over which Marie Antoinette ruled, but the tiny little pieces which I wrote, probably when I was no older than you who are reading this very page, live and are played by thousands of peo-

#### STUDY SIGHT READING.

I advise you to make a thorough study of sight reading. You ought to be able to read a piece of music just as easily as you read a book. If you are not able to do this, it only means that you have not done enough of it. The way to learn how to run is to run, and the way to learn how to read anything at sight is to read everything you can lay your eyes upon, until reading becomes as simple as walking or breathing. When I was eight years old they said that I could read anything at sight. This was because I had particularly my sonatas. Many of them been taught by my father and had had music every day of my life from my play them. When you go to the keybabyhood upward.

abyhood upward. board to play one of my pieces I want I also advise you to play nothing but you to remember me and see that all the best in music. Why put up with horrible cheap music when life is so short? the notes are played in the exact time and in the manner in which I marked the I think of this constantly when I remem-ber that my time on earth was only sonatas as though they were merely show thirty-five years.

#### THE UNIVERSAL LANGUAGE. I feel that nothing can be done in music or brilliant do not fail to give the right the bell, being allowed to take only a with a benevolent smile.

I feel that noming can be done in music of triminal to the stall to give the right to the stall to the stall to the right to the stall to the stall to the right to the stall to the stall to the stall to the right to the stall to the early age was that composing was the not want any pieces except those which what tone it rings receive a favor.

great mistake, as it not infrequently happens that a piece which appears to more difficult. 

ing to me. That reminds me of a little

anecdote pertaining to Papa Haydn. You know, musicians called him Papa Haydn

know more languages and that by trav-

eling he would acquire several languages.

He looked at me a moment, and then

replied, in his queer old-fashioned manner,

"My boy, why should I learn several

languages when my language (music) is

I feel that music should mean happi-

ness to all who follow it. I am never

happier than when I am working with

my music. There is enough sadness,

a musical note. Your practice will not

seem half as long as if you made work

DO NOT FEAR CRITICISM.

Let me also urge you to be brave when

criticised. Until one is not afraid of

criticism one can never get ahead. Criti-

cism means nothing to one who knows

that he has not done wrong. It shows

that the one who criticises is either evil-

minded or is criticising with the hope

of gaining some selfish object. All

through my life my enemies kept saying

bitter things about me. In my last years

instruments. The keyboard instruments

are very attractive because you can play

chords and get the meaning of the music,

and I love the keyboard instruments.

wonderfully, and I always took great de-

MY PIECES FOR LITTLE FOLKS.

You no doubt know many of my pieces,

were written so that young people could

light in playing upon the violin.

intended them to be.

them go on slandering me.

enough sorrow in life. When you go to

the keyboard to practice, say, "This is

understood all over the world?"

is Don Giovanns.

#### DLAY FROM THE START.

sound "big" and loud. This is often a



W A MOZART IN HIS VOUTH. (From a Rare Engraving.)

pated most of the time. This was not so, as my friends will readily tell you.

The too much machine playing in the material range will spell the name of the material world. The son the material world will be a son to make the son the son the son to make the son world—that is, people who play as though their whole insides were made up of I felt that I had too great a work in the world to mind criticism, and so I let wheels and springs, like a clock. I abhor the stars, you can form the names of two this. Every note you play you should celebrated composers. The one on the feel. You should feel the note touching left is an Italian and the one on the right I advise you to take an interest in something in your heart and soul which something in your heart and soul writen is a sering makes your whole body vibrate all over.

Ah! then that is music, and every one who hears you play will be inspired to do better and more beautiful things. I Nevertheless, I think that it is a great gave the world the very best that was mistake to spend all one's time with such in me. I did not get much money in instruments. The violin trains the ear return, but I got the joy which came from making my music. As the great poet Moore said:

"I give thee sil—I can no more Though poor the offring be. My heart and lute are all the store That I can bring to thee."

Always your devoted

Wolfgang Amadeus Mozart.

#### THE MUSICAL BELL. A New Musical Game.

pieces and not the little works of art I of the room or from an archway. Each

#### ADVERTISEMENT OF MOZART AS A PRODIGY.

From the London Daily Advertiser. be very simple is the one which is much July 11, 1765: "To all art-lovers: The greatest won-

As you get a little older I beg of you der of which Europe, nay, the whole not to forget the lovely sonatas of Papa world can boast is, without possibil-Haydn. They are brimful of his happiity of contradiction, the little German ness and brightness. Try the one in D boy, Wolfgang Mozart, an eight-yearmajor and the one in C major, you will old boy, who has aroused—for the best surely like them. His symphonies are of reasons—the admiration, not only of also very fine. I hope that you may hear the most prominent men of Europe, but also very line. I hope that you may near the most prominent men of Europe, but some of my symphonies some day, and of the leading musicians. It is difalso my operas. Possibly my best opera ficult to say what causes the greatest astonishment: his playing on the harpsichord or his reading at sight and singing, or his capriccios and fantasies, In closing this letter, I would ask all or his compositions for various instruthe cosing difference who play my music to play from ments! The father of this wonder-boy, the heart. Once Papa Haydn cried after who is compelled, in compliance with I had been playing. When I asked him the wishes of divers ladies and gentlemen of the aristocracy, to postpone his departure from London for some time, wishes to provide opportunity to hear the little composer and his sister, whose musical ability is beyond praise. Performances every weekday, from 12 to 3, in the large hall of the Swan and Hoop Hotel, Cornhill. Admission, 2 sh. 6d. per person (the two children also play four-handed together on the same harpsichord, with a handkerchief on the keyboard, so that they cannot see the

This shows the way Father Mozart advertised nearly one hundred and fifty years ago. He turns to good account the Emperor's joke, by using the covered keyboard as a special attrac-tion —By J. S. Watson. tion.

#### A FEATHER FOR LITTLE THINKING CAPS.

BY FLMA JONA LOCKE.

Now, little friends, you who find fun n puzzles, see if you can get this musical ladder straightened out.

The uprights in the ladder are repre-

sented by letters and stars. This is what you are supposed to do: Straighten out the rungs so that the letters in the top rung will spell the names of the most used musical characters; the next rung below will spell the name of an interval made by adding a second to an octave; the next rung below will spell the name Now, by putting a letter in the place of is a German. This is a fine puzzle for

	36		-	
E	N *	0	S *	T
Н	Ī	N	N *	T
E	N *	0	R *	Τ
Ε	E	L	S	1

It was a very fashionable concert and the artists very well-known ones. but the two young things were too busy with picking out their peculiarities to hear the music.

In the midst of a beautiful selection the pianist suddenly lifted his hands from the keys and one of the young A LARGE bell is hung from the ceiling things was heard to say, clearly: "I wonder if that hair is his own?"

person is blindfolded and turned around The old Englishman who sat beside Because a composition is not showy several times. Then he is asked to ring her was slightly deaf, but he turned

(The music for this recital may be found in THE ETUDE for 1910 and 1911.) THE plan of the story recital is to have or dwarf, inhabiting the black realm of the boys who take part learn the little Nebelheim, in the bowels of the earth. paragraphs preceding their pieces so that Richard Wagner's four operas, Rheinthey can say them "by heart." The re- gold, The Walkyrie, Siegfried, and Dusk cital should go off with a snap and vim. of the Gods, are called the Trilogy of the There should be no "waits." "Waits" are Ring of the Nibelung. This duet is dangerous in hot weather. As soon as founded upon the trumpet calls in these one pupil is through the other pupil music dramas. should be ready to spring right into place at once. No encores should be allowed, 7. Trot de Cavalerie ...... and if the spirit of fun and speed is kept

up the recital will be made memorable. The decorations of the studio should be those which would appeal to boys. The flag hits the boys' patriotic streak and flags of all nations make fine decorative effects. The packages of flags of different countries made from paper by the Japanese may be bought at different shops for ten cents a string of several different kinds. A few such strings of bright-colvery effective and extremely inexpensive addition which will give that distinctive-ness to the recital that boys never fail wheels and you say, "Dear me, how nice to remember.

The boys march in carrying flags and singing The Star Spangled Banner.

#### PROGRAM

1. Duet. The Little Glass Man .... Wolf (ETUDE, August, 1910.)

On cortain days in the year in Germany "The Little Glass Man" appears in the "Black Forces" search under a tree and smoking a long pipe. Anyone seeing him "Al—i—t—l—e". "I say. Bur 1 It may 1 It mail order music buying, let us send "The Little Glass Man" appears in the there and making a wish will have it doesn't feel that way! ing the little man's powers will have 9. On the Deep Sea.....Steinheimer granted; but those wishing and doubteverything go contrary to their wishes.

by playing upon toy-drums or by clapping by playing upon toy-drums or by suspensive their hands at the first count in every their hands at the first count in every their hands at the first count in the firs joyed by all the boys.

Roll Roy was the Robin Hood of Scotarms were so long that he could tie the in it.-From St. Nicholas. garters of his Highland hose without novels.

supposed that once a year a general assembly was held by witches for the purpose of introducing new members and to dancing until cock-crow. To this meeting witches rode from all over the country, some on pokers, some on goats, some on hogs, and some on broomsticks. These meetings were called "Witches' Sabbaths."

5. Highland Lullaby ..... Burdett (ETUDE, January, 1910.)

witch rides "-HEINE

Wherever a fittle child is born All night a soft wind rocks the corn One more buttercup wakes to morn, Somewhere.

One more rosehud shy will unfold, One more grasshiade push thro' the mold, One more hird song the air will hold. Somewhere.

STORY RECITAL FOR BOYS. 6. Duet Nibelungen March . . . . Sonntag

The Nibelungs were a kind of gnome.

(ETUDE, September, 1910.) Business.

Our Tommy straddles his rocking horse, And each day goes off to the fight; He shoulders his sword, which is made of a

and "goost!" with all his might.
Most builets, you know, are made of lead,
Most builets, you know, are made of lead,
You should hear him shout as he pides along.
While his stirrup heli goes "dlug-ding-dong."
Which could not be made by a thousand hops;
But somehow Tom makes a bigger noise
Than ever was made by a thousand hops. LIBRIE HANDS

Roller skates are very nice-on other and easy that looks," I saw James go everything. He says it's awfully easy to

(ETUDE, January, 1910.)

Page seal; the spen ass.

2. Indian II'ar Dance. Brounoff
(Error, July, 1910.)

The class may accompany this number

Who is mun to the close, the sakes the skeles where the carties while regions to design the whole the marks without a board, wi

Deacon Green told some bare-legged wading in the big brook by the school house. The little school ma'am, he said, land. Rob means red and signifies that had called it a "rippling brook," but for Rob Roy had a ruddy complexion and his part he was inclined to call it a "cripred hair. He was a great fighter and skilled in the use of the broadsword. His their legs as soon as they fairly stood

When all the light has left the West, And the wearled world hath gone to rest; When the moon rides high in the purple sky, From our forest homes we fairles hie-out of the warm, green heart of the earth, In the days when people were supersti-tious enough to believe in witches it was tious enough to believe in witches it was

(At the close of the program the boys bold a sort of feast followed by wild go through a short flag drill and march dancing until cock-crow. To this meeting out to the music of Galbraith's Military March. ETUDE, September, 1910.)

"And see on her broomstick old mother back when temporarily beaten in life, as each will be now and then, but to come -Theodore Roosevelt.

> Labor is everlastingly noble and happy. fire burning up the poisoning and corhood of the soul .- Carlyle.

### PUBLISHER'S NOTES

A Department of Information Regarding New Educational Musical Works w

even better and more prompt attention than ever before. Regular orders have been attended to on the day they have means a slight delay. Supplementary selections for any special needs are

cheerfully made. Rumors of poor business during the by on a pair to-day and he went like next Presidential nomination year are, as usual, in the air. There is no doubt learn. I asked papa for a pair and he got but that a mail order business coming them. Goodness-how proud I am of the from every section of the country as bright metal heels, the rattle of buckles ours does, is a very excellent indicaand the creaking wheels! Eddie takes my tion of the real condition of the busiand and says, "Strike out." What is it? ness of the whole country. We have Am I flying through air and where is the never been so busy, and every prospect

> our first envelope of catalogues; or, better, try one order and ask for the catalogues at the same time. We furnish self-addressed postal cards, and there are many advantages that come with sending your orders here.

\$600 Prize Offer In another column for Vocal will be found a com-Composition. plete announcement of the particulars and conditions of our ETUDE Vocal Prize Contest. It will be noted that there are 12 prizes offered; first and second prizes in each of six classes, the classes

overing all styles of songs. In view of the great popular interest in singing and in the study of vocal music at the present time, THE ETUDE seeks to aid in stimulating vocal composition. We look for a very large representation in this competition, and we will welcome the efforts of all comgeneral of this ringulated noise without stooping. Walter Scott, the great novel- iit, made him the hero of one of his (Ertus, July, 1910.)

(Ertus, July, 1910.) range the classes so as to suit all peculiar talents and tendencies in composition.

> In a recent operetta Notice Regard- a number has been ing the Original introduced with the title, "The Melody of and Réal "MELODY OF Love." This song LOVE." By should in no way be confounded with the Engelmann. original "Melody of

Love" by H. Engelmann, one of the I wish to see in the average American most popular piano pieces of the last citizen the determination not to shrink few years. The song mentioned is not an imitation of Mr. Engelmann's composition, but a totally different work, pagain and wrest triumph from defeat.

Theodore Reasself

which was "Nur die Liebe Nacht uns Jung." Our American copyright laws Thanksgiving Our ability to take do not protect a title except in con- and Christmas care of the wants of Labor is everlastingly none and non-year.

It is the source of all perfection. No nection with a particular piece by a Music.

It is the source of all perfection. No nection with a particular piece by a Music.

It is the source of all perfection. Thus, after the man can accomplish or become accompany approaches the purifying publication and success of Nevin's for these occasions has been demonstrated over and over again, and this rupting influences emasculating the man-similar epoch-making successes, other year we are particularly well equipped spurious compositions of the same to meet all such wants with prompt-

This note is being names have been put upon the market written just in the These have invariably had less effective midst of the busiest season of the year, melodies and treatment, but, neverthethe early days of October. We have less, have deceived a portion of the just passed through the busiest month public into thinking that they were Just passed through the busiest month of our entire business career. By caregetting the genuine pieces. IN OR-ful preparation and added experience DERING THE "MELODY OF we believe that orders have been given LOVE" HEREAFTER INSIST UPON SECURING "THE MELODY OF LOVE" BY H. ENGELMANN, THE ORIGINAL SUCCESS OF Rowe been received. The stupendous task THIS NAME, PUBLISHED EXkinds. Yew such strings of origin-conover of lass of apped from the ceiling and waving in the summer breeze make a

(ETUDE, August, 1910.)

Rowe been received. The stupendous task INIS NAME, TO THE THEO.
CULSIVELY BY THE THEO.

(ETUDE, August, 1910.)

(ETUDE, CAUGHT, 1910.)

(ETUDE, August, 1910.)

(ETUDE, August, 1910.) "MELODY OF LOVE,"

Photogravures Elsewhere in this issue will be found an advertisement of four of Musical Subjects. musical pictures done

in photogravure, all the same size, 11 x 15, and the price 25 cents, or hand colored 75 cents. As has been announced before, this is the beginning of a series of photogravure subjects.



SCHUMANN

We are making preparations for a substantial addition to this list in time for the Christmas trade. We will publish five portraits of great masters, size 11 x 15, printed on heavy paper of the finest quality and sell them for one month during November only, packed substantially in a tube, postpaid, for 20 cents each. The subjects are Chopin, Schumann, Schubert, Liszt and Rubinstein. Cash must accompany all orders, and this offer expires on November

30±h The covers of September and Octoher issues of THE ETUDE are now ready in the same form as above and at the same price, 25 cents each in photo brown, or hand colored for 75 cents each.

ness and care. We carry all the standard anthems, cantatas and oratorios, and have also all the new works of this class, so are prepared to send carefully selected assortments on approval, subject to liberal discounts with special discounts on quantities. We invite choir leaders and all others who may be interested to avail themselves of our stock and prompt service, and we suggest early preparation, as it is unsafe to put off ordering supplies for any special occasion, since some time is needed for selection and more for rehearsals. Catalogues and information on request.

The Christmas and Calendars. New Year's season of 1911-12 will find us with the usual number of attractive calendars. We will have the panel calendar on the same order as that used last year, but with a greater variety of subjects. We will also have the frame calendar in two shapes, made to use with our platinotype post cards, either upright or horizontal. We will also have the photogravure "Great Masters" calendar, a photo brown mounted on a brown

The new calendar for this year will be an imitation of a framed picture of the great masters; at least six subjects will be included; an advertisement will be found elsewhere in this issue containing an illustration.

The price will remain the same and the earlier the orders, the more sure the proper selection. Ten cents each, or \$1.00 per dozen, postpaid.

Publications Our note on Business Conditions mentioned Reprinting. the phenomenal season through which we are passing.

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Mathews' Graded Course has been ordered to a greater extent than ever before, Standard Compositions, 50cent volumes, a grade to each volume, to accompany all graded courses, are extremely popular. Volume III and

IV are reprinting.

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Of the vocal works we mention The Introductory Lessons, Op. 22, by The pieces in this album are all origider. If charged, postage will be addi-Frederic W. Root, perhaps the most popular of his series the Technic and Art of Singing, and Randegger's Method of Singing, and of our very popular Anthem books, the one entitled Anthems of Prayer and Praise."

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Studies, edited by Liebling, Book I.

We might go on and mention more, but the above are the most important.



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THE demands of the New York musicians' union for increased pay is so objectionable to the theater managers that in three New York theaters the orchestra has been abolished, and more are likely to do the same. more are likely to do the same.

ALVAH GLOVER SALMON, the well-known planist, will give a number of lacture-rectails upon Slavonic music during the coming season. He has been engaged as one of the lecturers for the Boston Symphony Orthodoxer.

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THULLE'S opera, Lobetans, is to have its first American production at the Metropolitan this season. Hertz will direct the music at this performance.

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the German capital.

WILLIM SILKEMPEARE, the distinguished London teacher of singling, is again visiting his friends and former pupils in America. He intends spending a few months in Los Angeles. Since his inst visit 1,000 August 1,000 Aug

this performance.

Try Westrook (Malae) Festival Chorus of six hundred mixed voices is to take part in the Maine Musical Festival in Portland.

This grand opera Paolette, which was pre-production, the production of the production of the production. The music of this opera is by interest periodicion. several of the continental languages floated. This piolosis for the Philadelphia Orch-tra during the costing season include Ain-deas Helt (the concernmentary) and Min-Gerille-Racho. The renartiable develop-tion of the concernmentary and Min-deas Helt (the concernmentary) and Min-gralle-Racho. The renartiable develop-ian of Carl Public is a matter upon while Philadelphians are wont to pride themselves also the control of the control of the con-better than ever. A novel feature will be the production of choral works in connection will the regular approacy concerts.

the regular symphony concerts. It is planned to erect a Sherwood Memorial Hall at Chautauqua, N. Y. A meetine was held on the site of his studio and an experiment of the studio of the studio and a stu

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It seems a far cry to 1913, yet already we hear rumors of preparations being made in Germany for celebrations of the Wagner centenary, and in Italy for the Verdl centenary.

A LESCHEFIZKY memorial has been unveiled in Vienna. It consists of a garden bench of lustrous marble, and is in the Turkesschanz Park, near Leschetizky'a residence.

MUSICAL Paris has of late been mainly cncerning Itself with commemorating the hundredth anniversary of Ambroise Thomas. One of the chief events at the opera in this connection is a performance of his Hamlet, with Mary Garden in the cast.

A MEMORIAL concert has been given in Berlin out of respect for Gustav Mabler, the late conductor of the New York Philharmonic. At this concert the C minor symphony of Mahler's was performed, and also his Das Klagender Lied.

OSCAR H. FRIED, a Berlin composer, is writing an opera which is to be called Christopher Columbus. This opera, however, is not offer the columbus of the colum

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Music."

Q. What is meant by the term "trick violinist": I have been told that Ole Bull and E. Remenyi were trick violinists, and the term has always been used in a depreciative sense. Why is this?

(R. P.)

A. There are violinits who indust in ex-tended the violinity of the violinity of the thin display of virtuosity that are accum-ted to the violinity of the violinity of the Sonorithme a real article may indust in ex-tain of these tricks. Paganini was certainly as concerned, by the was to will known to have superial tricks that the front benches was concerned, by the was to will known to have superial tricks that the front benches violinists on the toolout to discover some of these points, One of his devices was to use the points, One of his devices was to use the violinists on the toolout to discover some of these points, One of his devices was to use the violinists of the toolout to discover some of these points, One of his devices was to use the violinists of the toolout to discover some of the points, One of his devices was to use the violinists of the violin

hickness, Another of Paganini's tricks which he Another of Pagamin's tricks which he sometimes employed was to time each string sometimes employed was to time each string control of the source of the sour

somhre maste would sometimes outsin the opposite defect by tulmb their strings a semioutside the sometimes of the sometimes prooutside the sometimes protines are sometimes prousing a bridge that had much less curve than the ordinary one, and thus he could, by heavy a sometime of the sometimes of the som

arately would cause a configuous string to sound. We will strictly sometimes even Remains to the string the string to the string Remains to the string to the string to the have heard blim end a piece with an almost lausidible planissimo, and then continue drawing his how, in pastonine, without any string the string the string the string which is sound was continuing with ineffinite sortness. I have also heard blim play back of the bridge giving bith squeaks that any the public.

child might have executed, yet they occled might have executed, yet they occled a pitch of all the Remeryl was a great artist. Once we were together in the rooms and I respreached him with not playing up to a pitch of the pitc

highest when I want to?"

Q. Does the term relitrated the imply grocing softer as well as growing abover? Is softer as well as growing abover? Is softer as well as growing abover? Is softer and shower the means slow, the term relies and the many soften in the soften i Please mention THE ETHDE when addressing our advertiser

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pointed in it, for it enabled me. a small, fatter.

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In the Canary Islands there is a language made up of whistling. A writer in the London Telegraph describes it as consisting of a number of signals. It is said to hear a decided relation to Spanish. A Frenchman has recently become sufficiently proficient in the language to converse with the natives.

"CHIEF musician" in the United States Army is the title given to the conductors of the regimental bands. He has no rank-not even that of the non-commissioned officer. He has no military authority over his men, and can only control them by favor at rehearsale and at concerts and while on parade, Now bills have been coming up before the House to make the "chief musician" a post with the rank of second lieutenant. At present there is no attraction for wellprepared musicians to enter the army The pay of the chief musician is \$75 a month, with rations and clothing. He has no social standing at the army posts, and his position is hardly an enviable one. The result is that the "chief musicians," with few exceptions, have not been men of high musical or cultural aspirations. With a salary of \$1,700 a year and a percentage of increase for longer service there would be some inducement for gifted young men to enter the service. Considering the fact that music and uniforms have much to do with inducing privates to enlist, the position should be worth that much at least.

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